ENGLISH FOR BUSINESS

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ENGLISH FOR BUSINESS

AS APPLIED IN

COMMERCIAL, TECHNICAL, AND OTHER SECONDARY SCHOOLS

BY

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PREFACE

THIS composition text is designed to meet the needs of all high schools that aim to prepare pupils for the business of life. In using the title *English for Business*, the author wishes to suggest breadth rather than limitation of purpose. About eighty-five per cent of the pupils in our high schools never go to college but, upon graduation, engage in some business or professional pursuit. This is especially true of boys. Another large group of pupils, in both classical and vocational high schools, find it necessary to work in stores, offices, and shops in free time in order to support themselves while attending school. Because of these facts, the author has aimed to create a book which will supply both of these groups with the practical training necessary for such immediate life purposes.

The ultimate aim of every high school course in English composition is to train pupils to speak and write with clearness, accuracy, and directness upon subjects of interest which are within their grasp. With this conviction in mind, the author has included in this text such exercises as are suited to the knowledge and experience of pupils of the high school age. Many of these exercises have been suggested by pupils as a result of their activities in business or technical occupations. Many have suggested themselves as a part of the efficient running of school

activities. Some have been included to meet the conditions that confront the young graduate engaged in secretarial work; but in no case have present needs been sacrificed to hypothetical conditions that pupils may never meet in real life. Subjects for investigation have been designed, whenever possible, not only to furnish pupils with material for expression but also to insure their becoming acquainted with the business organizations of the towns of which they are a part. No broad and extensive business experience is needed, therefore, by the pupils or the teachers in working with the exercises in this manual.

The book is unified by making *purpose*, *selection*, and *arrangement* the necessary prerequisites of all composition activities. It is imperative that these essentials be appreciated and applied if directness, clearness, and force are to be developed in oral and written composition. In Part I, therefore, the exercises dealing with business subjects are related closely to composition principles; in Part II, the purely business exercises are constantly related to the composition principles developed in Part I.

Careful attention has been given to oral composition and grammar. Fully one-half the book is designed to develop speaking ability. Chapter IV contains the correct forms of constructions which give trouble in every-day speech. *Daily oral drill* upon selected exercises should aid the teacher in securing grammatically accurate oral compositions Such daily drill should improve the conversational English of the pupils. Written grammar has been closely related to composition activities. Grammati-

cal information, as such, has been consigned to the appendix for reference.

Whenever practicable, the author has included (a) preliminary questions and suggestions; and (b) revision questions. Such questions will cultivate critical judgment and stimulate self-reliance in the pupils, and will save the time of teachers and pupils in the work of indicating and correcting mistakes in form and content.

Many pages have been devoted to business correspondence because training in letter writing is essential for boys and girls, whatever the general aim of the school. The letter models have been written, for the greater part, by men who have made letter writing a study for years. Pupil-letters have been included occasionally for the purpose of critical analysis. The author suggests that the teacher determine in many instances whether letters are to be written as in private life or dictated as in business. Much practical work can be accomplished if the class is occasionally divided, when possible, into working groups for the purpose of writing shorthand dictation. Such letters should be dictated by pupils who have carefully considered every aspect of the communication before attempting the exercise. The pupils who take the dictation should later copy their notes on the typewriter, if possible, in order to give their manuscript a businesslike appearance.

The book is essentially a practice manual, containing over four hundred exercises. These exercises are arranged singly or in groups, in such a way that teachers can see the purpose of the group as well as of the indi-

vidual exercise in developing and reënforcing composition principles.

Subjects for sales talks have been scattered throughout the book. These subjects are expected to be suggestive merely. Pupils should contribute similar subjects which are concerned with their actual selling experiences. No kind of exercise can be more valuable and interesting than this. The teacher should see to it that all of the principles developed in Chapter IX are applied in this work; for a skillful sales talk calls into play narrative, descriptive, expository, and argumentative ability.

The author desires to make special mention of his indebtedness to Mr. LaFayette L. Butler, who, because of his knowledge of English teaching and his practical work in business, has been able to render invaluable aid in the preparation of the manuscript. The author wishes, also, to acknowledge his indebtedness to Mrs. Louise M. Bullman, teacher of typewriting, High School of Commerce, Springfield, Massachusetts; to Mr. Harold Adin Nomer, teacher of English and public speaking, the Lawrenceville School; to Mr. Karl F. Adams, principal of the High School of Commerce, Omaha, Nebraska; to Mr. Harold E. White of the Springfield Safe Deposit and Trust Company; and to the teachers of the English department of the Technical High School, Springfield, Massachusetts.

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ENGLISH FOR BUSINESS

PART ONE

PRINCIPLES OF ORAL AND WRITTEN EXPRESSION

Chapter I

PURPOSE, PLAN, AND PRESENTATION IN SPEAKING AND WRITING

"The difference between men who succeed and men who fail," says James Bryce, "is not so much as we commonly suppose due to differences in intellectual capacity. The difference which counts for most is that between activity and slackness; between the man who, observing alertly and reflecting incessantly, anticipates contingencies before they occur, and the lazy, easy-going, slowly-moving man who is roused with difficulty, will not trouble himself to look ahead, and so being taken unprepared loses or misuses the opportunities that lead to fortune."

In no field of endeavor is success more dependent upon anticipating contingencies before they arise than in writing or speaking. **He who would succeed in any kind of composition activity must be able to see the end toward which he is directing his own and another's thoughts.** He must be

capable of appreciating at the outset what ideas will help him accomplish his purpose; he must know the relative value of his thoughts so that he can arrange them in an effective order; and, finally, he must throw himself heart and soul into his work and write or speak with enthusiasm, sincerity, and conviction.

The success of an advertiser's work, for example, depends largely upon his ability to awaken in the public a desire for what he has to supply, whether it be entertainment, service, merchandise, or what not. To attain this object he familiarizes himself with whatever he wishes to advertise so that he can exhibit its special advantages in the most telling way. He selects such qualities as he believes will appeal most strongly to those for whom his specialty is designed. He omits or barely mentions certain attributes, and emphasizes others. He then organizes this selected material and presents it in a form both striking and convincing.

In the same way, it will be well for us, in our work throughout this book, to familiarize ourselves with the details of each problem, in order to determine: first, what we wish to say (our purpose); second, how we can plan our material (the selection and arrangement of our ideas); and, lastly, how we can present our thoughts so as to make them direct, clear, and forceful (our composition).

These basic principles may be expressed in the following form.

I. **Purpose:** the specific aim for which the writing or speaking is done

II. **Plan** or **Outline:**

A. Selection of ideas to meet the purpose

B. Arrangement of ideas to meet the purpose

III. **Presentation:** speaking or writing with directness, clearness, and force

Exercise 1.—Oral and Written

(*Application of Principles*)

1. Determine upon a specific purpose, and select those topics which will be effective in developing any one of the following subjects.

1. The uses of electricity in the advertising business.
2. The uses of electricity in transportation.
3. The uses of electricity in transmitting messages.

Model outline:

I. **Purpose:** to show the advantages of electricity in lighting

II. **Plan:**

A. Advantages in indoor lighting

1. Safety
2. Comfort
3. Convenience
4. Cost
5. Quality of the light

B. Advantages in outdoor lighting

1. Convenience in the method of starting
2. Cost
3. Quality of the light

NOTE: All disadvantages are kept out. They would be foreign to the subject. All other ideas connected with elec-

tricity except the one of its advantages are, because of the purpose, excluded.

2. Make a list of ideas about electricity suggested by your subject which, if introduced, would make your composition rambling.

3. Imagine you are a high school boy who wishes to secure subscribers for the *Saturday Evening Post.* With such a purpose in mind, select and arrange the arguments you would use in trying to place this publication in a home the spirit of which is reflected by any one of the following replies: (1) "I don't want it." (2) "Call again." (3) "I am too busy to talk to-day." (4) "I'll think it over." (5) "I take too many magazines." (6) "I can't afford it." (7) "I'm too busy to read it."

4. Develop into an oral composition the plan produced in the preceding exercise.

5. In the following description what particular characteristic of the room is it the purpose of the author to present?

The red room was a spare chamber, very seldom slept in; yet it was one of the largest and stateliest chambers in the mansion. A bed, supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the center; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn color, with a blush of pink in it; the wardrobe, the toilet table, the chairs, were of darkly-polished old mahogany. Out of these deep surrounding shades rose high and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample, cushioned easy-chair near the head

of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne. This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be seldom entered.

CHARLOTTE BRONTÉ: *Jane Eyre.* (Adapted.)

6. From the foregoing select those details which give a picture of the room as a whole; those which picture the room in detail; those which give the general effect to the onlooker. What is the value of the order in which these points are presented?

7. With the distinct purpose of showing that this is a very old room, rewrite this description using the subjoined outline.

Plan:

A. Room as a whole

1. .....
2. .....
3. .....

etc. (if more)

B. Room in detail

1. .....
2. .....
3. .....

etc. (if more)

C. General effect of the room

8. With these descriptions of rooms in mind, write a description on one of the following subjects. Determine upon a purpose in making this description; base the plan on this purpose. If the plan differs from the foregoing model outline, give the reason.

1. A dressing room in confusion.
2. School lunch room at recess.
3. Our dining room on Christmas morning.
4. The engine-room on a steamer.
5. The main floor of a store, Christmas week.
6. A millinery department of a large store at a spring opening.
7. A dining room at a church social.
8. A subway station at midnight.
9. A subway station during rush hour.
10. A waiting room at the dentist's.

9. Study the following description to determine its purpose. Read that part which most clearly shows the purpose of the author in writing it. Gather all the other points that contribute to the purpose. Could any of the topics be omitted without loss to the purpose?

The table was taken as if by assault; the clatter of iron knives upon the tin plates was as the reverberation of hail upon a metal roof. The ploughmen rinsed their throats with great draughts of wine, and, their elbows wide, their foreheads flushed, resumed the attack upon the beef and bread, eating as though they would never have enough. All up and down the long table, where the kerosene lamps reflected themselves deep in the oil-cloth cover, one heard the incessant sounds of mastication and saw the uninterrupted movement of great jaws. At every moment one or another of the men demanded a fresh portion of beef, another pint of wine, another half-loaf of bread. For upwards of an hour the gang ate. It was no longer supper. It was a veritable barbecue, a rude and primitive feasting, barbaric, homeric.

FRANK NORRIS: *The Octopus.*

10. Write a description of a meal at a "quick-lunch room." Determine upon a definite purpose, and from this construct a plan (e.g., the purpose may be to show the *slow* service in the "quick-lunch" room, or the untidiness of the place, or the hunger of the crowd).

11. Examine the following *business letter*. For what purpose was it written? What ideas were selected to meet this purpose? Outline the letter to show the reason for the writer's arrangement of his thoughts.

Note the position of (*a*) the firm name, (*b*) the place and date of writing, (*c*) the name of the person addressed, (*d*) the salutation, (*e*) the opening sentence of the letter, (*f*) the relative position of the first word of every paragraph, (*g*) the complimentary close, (*h*) the signature. Observe carefully the punctuation of these parts of the letter. Read, in connection with this study, model letter, Chapter XIII.

NORMAN J. WHITE, *President* — FRANK J. PARKMAN, *Vice-President* — WILLIAM G. CLARK, *Treasurer*

ALLIED STORES COMPANY

White, Parkman & Clark Store

Buffalo, N. Y., Oct. 26, 1916

Mr. Henry R. Williams,
225 Brown St.,
Buffalo, N. Y.

My dear Sir:

When the Allied Stores Company was incorporated, an opportunity was given to subscribe to its stock; but as there was no immediate need for funds, no special effort

was made to secure stockholders. Many friends and patrons of this store have welcomed an opportunity to share in its prosperity and we believe that there are many others who would gladly avail themselves of this unusual chance if they were acquainted with the strong features of this desirable investment.

Splendid progress is being made in the fine six-story structure which will be a part of the completed Buffalo store. Up to the present, this building has been erected largely out of the profits of the business and now, as funds will be required for its completion, a portion of the stock outstanding will be sold to local investors.

In distributing this stock among our patrons, we prefer that it be sold in small lots, for our chief reason in this method of sale is to secure a large number of shareholders who thereby become partners with us in the business, giving us their loyal support.

With the period of business depression now nearly over, we are on the threshold of the greatest era of prosperity this country has ever known, and in the face of the coming good times, this opportunity to share in the profits of a combination of big successful stores looks doubly attractive.

If you are in doubt about any phase of this investment, or should like to know more about this exceptional opportunity, mail the inclosed card and our representative will be pleased to call upon you.

Very truly yours,

William G. Clark, *Treasurer*

12. What is the purpose of the following *student letter?* What facts ordinarily helpful under such circumstances are omitted? What information is introduced that has no bearing upon the purpose? Rewrite this crude letter. Make it direct, definite, clear.

Springfield, Mass., March 28, 1917

Superintendent of N. Y. C. R. R.,
New York, N. Y.

Dear Sir:

On arriving in Springfield, on the 8 : 45 A.M. train Friday, I immediately discovered the absence of my valise. It is a black, doctor's valise, bearing the initials J. T. The reason that I prize the valise is that it is made of the best morocco leather obtainable, and secondly, the valise contained a pearl necklace which I bought for my wife's birthday. The train I was on reached New York at 12 o'clock.

Hoping to hear from you as to the success of the search, I remain

Yours truly,
Jacob Thorndike

13. Write a *business letter* on any one of the following subjects. Determine upon a purpose. Make an outline to meet this purpose. For the punctuation and arrangement of your letter, study model, page 271.

1. Read the following advertisement.

THE DESPLAND

LARGEST AND MOST MODERN HOTEL AT

DAYTONA

ON THE FAMOUS FLORIDA "EAST COAST"

NOW OPEN. Superb ocean beach, sea bathing, golf, tennis, boating, dancing, orchestra. Accommodates 250. Many private baths. Hot and cold running water in practically every room; elevator, steam heat, electric light. Superior Cuisine. Booklet on Application.

LEON M. WAITE, Mgr., Summer Hotel,
Soo-Nipi Park Lodge,
LAKE SUNAPEE, N. H.

a. You are a junior in the Orlando (Florida) High School. You wish to secure a position as bell boy in "The Despland." Apply for the position. (Consult Chapter XIX for a model letter of application.)

b. You expect to be in Daytona for a few days next winter with a party of eight. You wish to get information in advance as to the possible accommodations and rates for such a party, during the first week in January. Ask also for the booklet mentioned in the advertisement.

2. You wish to resign, on account of numerous outside activities, from membership in a certain club.

14. Compare the following *social letter* with the *business letter* given in Exercise 11.

Method: Observe the difference in purpose, tone, and form. Read Chapter X.

January 30, 1801.

Dear Wordsworth,

I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere; but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead nature. The lighted shops of the Strand and Fleet Street; the innumerable trades, tradesmen, and customers, coaches, wagons, playhouses; all the bustle round about Covent Garden; . . . the watchmen; life awake, at all hours of the night; the impossibility of being dull in Fleet Street; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print-shops, the old book-stalls, parsons cheapen-

ing books, coffee-houses, steams of soups from kitchens, the pantomimes — London itself a pantomime and a masquerade — all these things work themselves into my mind, and feed me, without a power of satiating me. The wonder of these sights impels me into night-walks about her crowded streets, and I often shed tears in the motley Strand from fulness of joy at so much life. All these emotions must be strange to you; so are your rural emotions to me. But consider, what must I have been doing all my life not to have lent great portions of my heart with usury to such scenes?

My attachments are all local, purely local. I have no passion or have had none since I was in love, and then it was the spurious engendering of poetry and books, for groves and valleys. The rooms where I was born, the furniture which has been before my eyes all my life, a bookcase which has followed me about like a faithful dog (only exceeding him in knowledge), wherever I have moved, old chairs, old tables, streets, squares, where I have sunned myself; my old school — these are my mistresses. Have I not enough, without your mountains? I do not envy you. I should pity you, did I not know that the mind will make friends of anything. Your sun, and moon, and skies, and hills, and lakes, affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted, but unable to satisfy the mind: and at last, like the pictures of the apartment of the connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been confinedly called; so ever fresh, and green, and warm are all the inventions of men, and assemblies of men in this great city. I should certainly have laughed with dear old Joanna.

Give my kindest love, and my sister's, to D. and your-

self; and a kiss from me to little Barbara Lewthwaite. Thank you for liking my play.

C. Lamb

15. Write a social letter upon any one of the following subjects.

1. A "hike" — the crowd, the trip, the building of the fire, the cooking of the meal, the lunch, the fishing, and the results.

2. A school social — plans, their execution, the social, results. The closing of the school year, the coming graduation, summer anticipations.

3. Affairs of interest at home — the new tennis court. Changes at school — the new gymnasium apparatus, the new instructor, his plans for forming classes in wrestling and boxing. Doings at the Club.

16. Write a story with the purpose of showing heroism during a fire in the cutting room of a shirt-waist factory. (Consult model narrative outline, Appendix B. Consult also revision questions, Chapter IX.)

17. Your purpose is to convince your teacher that no home work should be given over Sunday. Prove that Monday should be used in a review of the preceding week's work. Select only those topics that will convince her as to the truth of your proposition. Reject all others. Arrange in the order of importance, putting the strongest last, the evidence you are able to gather. (Consult model argumentative outline, Appendix B. Consult also revision questions, Chapter IX.)

18. Relate orally the career of some man of business to show how imagination was the secret of his success. If possible, choose a man of your town.

19. Relate orally the career of Dorothea Dix. Show how her love of humanity made her a power in two hemispheres.

General Summary

A careful consideration of the varied models of this chapter, together with the exercises assigned for practice, should show that **purpose and plan are the essential prerequisites for all kinds of composition activities.**

Chapter II

A GENERAL STUDY OF THE PARAGRAPH

Read carefully the following extract. Why is the first sentence indented? State the central idea of the paragraph in a single sentence. Is there a sentence in which it is expressed? Give the paragraph a title based on the central idea. Show how all the numerous details are related to this central idea. In what way do they help to distinguish the Broadway of Tokio from other streets? Make an outline which shows the various attractions of the street described, and the interesting details about these attractions.

To stroll down the *Broadway* of Tokio of an evening is a liberal education in everyday art. As you enter it, there opens out in front of you a fairylike vista of illumination. Two long lines of gaily lighted shops, stretching off into the distance, look out across two equally endless rows of torchlit booths, the decorous yellow gleam of the one contrasting strangely with the demoniacal red flare of the other. This perspective of pleasure fulfills its promise. As your feet follow your eyes, you find yourself in a veritable shoppers' paradise, the galaxy of twinkle resolving into worlds of delight. Nor do you long remain a mere spectator; for the shops open their arms to you. No cold glass reveals their charms only to shut you off. Their wares lie invitingly exposed to the public, seeming to you already half your own. At the very

first you come to, you stop involuntarily, lost in admiration over what you take to be bric-a-brac. It is only afterwards you learn that the object of your ecstasy was the commonest of kitchen crockery. Next door you halt again, this time in front of some leathern pocketbooks, stamped with designs in color to tempt you instantly to empty your wallet for more new ones than you will ever have the means to fill. If you do succeed in tearing yourself away pursewhole, it is only to fall a victim to some painted fans of so exquisite a make and decoration that escape, short of possession, is impossible. Opposed as stubbornly as you may be to idle purchase at home, here you will find yourself the prey of an acute case of shopping fever before you know it. Nor will it be much consolation subsequently to discover that you have squandered your patrimony upon the most ordinary articles of every-day use. If in despair you turn for refuge to the booths, you will but have delivered yourself into the embrace of still more irresistible fascinations; for the nocturnal squatters are there for the express purpose of catching the susceptible. The shops were modestly attractive from their nature, but the booths deliberately make eyes at you, and with telling effect. The very atmosphere is bewitching. The lurid smurkiness of the torches lends an appropriate weirdness to the figure of the uncouthly clad pedlar who, with the politeness of the archfiend himself, displays to an eager group the fatal fascinations of some new conceit. Here the latest thing in inventions, a guttapercha rat, which, for reasons best known to the vender, scampers about squeaking with a mimicry to shame the original, holds an admiring crowd spellbound with mingled trepidation and delight. There a native zoetrope, indefatigable round of pleasure, whose top fashioned after the type of a turbine wheel enables a candle at the centre ingeniously to supply both illumination and motive power at the same time, affords to as many as can find room on its circumference a peep at the composite antics

of a consecutively pictured monkey in the act of jumping a box. Beyond this "wheel of life" lies spread out on a mat a most happy family of curios, the whole of which you are quite prepared to purchase *en bloc;* while a little farther on stands a flower show which seems to be coyly beckoning to you, as the blossoms nod their heads to an imperceptible breeze. So one attraction fairly jostles its neighbor for recognition from the gay thousands that like yourself stroll past in holiday delight. Chattering children in brilliant colors, voluble women and talkative men in quieter but no less picturesque costumes, stream on in kaleidoscopic continuity. And you, carried along by the current, wander thus for miles with the tide of pleasure seekers, till, late at night, when at last you turn reluctantly homeward, you feel as one does when wakened from some too delightful dream.

PERCIVAL LOWELL: *The Soul of the Far East.*

What do you note about the length of the following paragraph? What is its central idea? How many sentences does the author use in conveying that idea?

All that progressives ask or desire is permission — in an era when "development," "evolution," is the scientific word — to interpret the Constitution according to the Darwinian principle; all they ask is recognition of the fact that a nation is a living thing and not a machine.

WOODROW WILSON: *The New Freedom.*

1. The Duty of the Paragraph. — Thoughts which are closely related to one another and which help to develop one central or dominating idea, are grouped together. Occasionally our thoughts upon a single topic can be expressed in a single sentence. Such is the case in dialogue

and in certain kinds of business letters. More often, as in the first illustration, the topic is of such breadth that it requires a series of sentences for its development. In such an instance, because all the sentences have contributed to one main thought and have been closely related to one another, a *singleness* of impression is secured. **The first duty of a paragraph,** then, **is to convey a sense of oneness among the related parts in their general effect. A paragraph,** therefore, **may be** (*a*) **a single sentence developing one topic, or** (*b*) **a group of closely related sentences developing one topic.**

From this we can see that **every paragraph has a purpose.** In the description from "The Soul of the Far East," the purpose was expressed in the first sentence. The sentences which followed helped to illustrate the opening assertion that "to stroll down the *Broadway* of Tokio of an evening is a liberal education in everyday art."

Furthermore, **every sentence of a paragraph must contribute to the paragraph purpose.** Your analysis of Lowell's description will show how every sentence aims to develop the idea of the knowledge to be gained by a stroll down this famous business street. Thus the sentences in every paragraph, as in the foregoing illustration, must show teamwork; they must all work together to make the general purpose effective. To use a

sentence which does not contribute to the paragraph purpose is like inviting one of your opponents to help you play against your rivals.

The paragraph purpose is often expressed in the opening or closing sentence, known as the topic sentence. Many paragraphs, perfect in construction, are frequently so organized as to leave to the reader himself the task of determining the writer's purpose. In such instances, the purpose is so evident that it may easily be summarized in a sentence of the reader's invention.

A clear-cut expression of the purpose of the paragraph assists (*a*) the writer in the presentation of his thought, for it supplies the foundation upon which he may build his paragraph; and (*b*) the reader in discovering instantly the central idea which the writer is about to develop.

Exercise 2. — Written

Write a single paragraph:

1. In which the topic is developed in a single sentence.
2. In which the paragraph opens with the topic sentence and is developed in detail by closely related sentences.

NOTE: The teacher will be wise in making sure that the topic ideas are not too broad. Such subjects as "A Circus Parade," "The Street I Live on," "My Favorite Amusement," etc., ought to lend themselves to adequate treatment.

2. Paragraphs in a Series. — Thus far we have centered interest on the isolated paragraph. But

the subject under consideration may be so broad that an attempt to handle it in a single paragraph would bewilder the reader and give an unwieldiness of effect. Therefore, we have to resort to the use of related paragraphs. Read the following expositions.

Wealth has hitherto been distributed in three ways: the first and chief one is by willing it at death to the family. Now, beyond bequeathing to those dependent upon one the revenue needful for modest and independent living, is such a use of wealth either right or wise? I ask you to think over the result, as a rule, of millions given over to young men and women, the sons and daughters of the millionaire. You will find that, as a rule, it is not good. Nothing is truer than this, that as a rule the "almighty dollar" bequeathed to sons or daughters by millions proves an almighty curse. It is not the good of the child which the millionaire parent considers when he makes these bequests, it is his own vanity; it is not affection for the child, it is self-glorification for the parent which is at the root of this injurious disposition of wealth. There is only one thing to be said for this mode, it furnishes one of the most efficacious means of rapid distribution of wealth ever known.

There is a second use of wealth, less common than the first, which is not so injurious to the community, but which should bring no credit to the testator. Money is left by millionaires to public institutions when they must relax their grasp on it. There is no grace, and can be no blessing, in giving what cannot be withheld. It is no gift, because it is not cheerfully given, but only granted at the stern summons of death. The miscarriage of these bequests, the litigation connected with them, and the manner in which they are frittered away, seem to prove that the Fates do not regard

them with a kindly eye. We are never without a lesson that the only mode of producing lasting good by giving large sums of money is for the millionaire to give as close attention to its distribution during his life as he did to its acquisition. We have to-day the noted case of five or six millions of dollars left by a great lawyer to found a public library in New York, an institution needed so badly that the failure of this bequest is a misfortune. It is years since he died; the will is pronounced invalid through a flaw, although there is no doubt of the intention of the donor. It is sad commentary upon the folly of men's holding the millions which they cannot use until they are unable to put them to the end they desire. Peter Cooper, Pratt of Baltimore, and Pratt of Brooklyn, and others are the type of men who should be taken by you as your model; they distributed their surplus during life.

The third and the only noble use of surplus wealth, then, is this: that it be regarded as a sacred trust, to be administered by its possessor, into whose hands it flows, for the highest good of the people. Man does not live by bread alone, and five or ten cents a day more revenue scattered over thousands would produce little or no good. Accumulated into a great fund, and expended as Peter Cooper expended it for Cooper Institute, it establishes something that will last for generations. It will educate the brain, the spiritual part of man. It furnishes a ladder upon which the aspiring poor may climb; and there is no use whatever trying to help people who do not help themselves. You cannot push any one up a ladder unless he be willing to climb a little himself. Therefore, I have often said, and I now repeat, that the day is coming, and already we see its dawn, in which the man who dies possessed of millions of available wealth which was free and in his hands ready to be distributed will die disgraced.

ANDREW CARNEGIE: *Wealth and Its Uses.*
(Adapted.)

Exercise 3. — Oral Discussion

What would be a fitting subject for this extract? What is the main purpose? What is the purpose of each of the three paragraphs? How does paragraph 2 connect with paragraph 1? Paragraph 3 with paragraph 2? Give the reason for the order in which these paragraphs stand. Could the paragraphs possibly be combined into a single unit?

Exercise 4. — Written

The student athletes of a school get one of their number to write to a man who owns a lot near the school, for permission to use it as a baseball diamond. Write the letter using the following divisions as paragraph topics.

The reason for writing (the request for the use of the land). The handicap to the school in baseball competition with other schools. The advantages of a baseball team to the general spirit of the school. The advantages to the members of the team. The appreciation of teachers, students, and alumni if the request is granted.

Bear in mind that the broad purpose of the letter is to persuade the owner of the land that it would mean much to the school to use his vacant lot as a baseball diamond. Note that each paragraph has a special purpose which contributes to the purpose of the student in writing the letter. Furthermore, observe that the paragraphs are related and arranged in a logical order, each an outgrowth of the preceding one and leading, by its subject matter, to the following one.

Every paragraph in a series serves a definite purpose in the development of the whole. It is related to its neighbor, and demands, by virtue of its subject matter, a definite placing so that a logical and forceful arrangement may be secured. The places of emphasis in the development of a composition of more than one paragraph are, as in the development of a single paragraph, the beginning and the end.

A composition of several paragraphs is like a finely equipped train. To the engine are joined baggage car, passenger car, buffet car, dining car, parlor cars, and observation car. They are all joined together in order to serve one main purpose, viz., to compose a train remarkable for its equipment; each car in itself is a unit that bears some relation to its neighboring cars; the cars are so arranged that the best effect for the passengers is secured.

Exercise 5. — Oral

1. Read each paragraph in the following selections:

As a whole: (*a*) to discover its purpose, (*b*) to discover the sentence, if there is one, that states this purpose (the topic sentence) and where it is placed in the paragraph, (*c*) to determine the relation of the paragraph to its neighboring paragraph or paragraphs.

Sentence by sentence: to determine (*a*) in what way each meets the purpose of the paragraph, (*b*) also in what way the sentences are related to one another, and (*c*) why they stand in the order in which they are found.

1. The supper had disposed every one to gayety and an old harper was summoned from the servants' hall, where he had been strumming all the evening, and to all appearance comforting himself with some of the Squire's home-brewed. He was a kind of hanger-on, I was told, of the establishment, and, though ostensibly a resident of the village, was oftener to be found in the Squire's kitchen than his own home, the old gentleman being fond of the sound of "harp in hall."

The dance, like most dances after supper, was a merry one; some of the older folks joined in it, and the Squire himself figured down several couple with a partner, with whom he affirmed he had danced at every Christmas for nearly half a century. Master Simon, who seemed to be a kind of connecting link between the old times and the new, and to be withal a little antiquated in the taste of his accomplishments, evidently piqued himself on his dancing, and was endeavoring to gain credit by the heel and toe, rigadoon, and other graces of the ancient school; but he had unluckily assorted himself with a little romping girl from boarding school, who, by her wild vivacity, kept him continually on the stretch, and defeated all his sober attempts at elegance: — such are the ill-assorted matches to which antique gentlemen are unfortunately prone! The young Oxonian, on the contrary, had led out one of his maiden aunts, on whom the rogue played a thousand little knaveries with impunity: he was full of practical jokes, and his delight was to tease his aunts and cousins; yet, like all madcap youngsters, he was a universal favorite among the women.

The most interesting couple in the dance was the young officer and a ward of the Squire's, a beautiful blushing girl of seventeen. From several shy glances which I had noticed in the course of the evening, I suspected there was a little kindness growing up between them; and, indeed, the young soldier was just the hero to captivate a romantic girl. He was tall, slender, and handsome, and, like most young

British officers of late years, had picked up various small accomplishments on the continent;—he could talk French and Italian — draw landscapes — sing very tolerably — dance divinely; but, above all, he had been wounded at Waterloo: — what girl of seventeen, well read in poetry and romance, could resist such a mirror of chivalry and perfection!

The moment the dance was over, he caught up a guitar, and, lolling against the old marble fireplace, in an attitude which I am half inclined to suspect was studied, began the little French air of the Troubadour. The Squire, however, exclaimed against having anything on Christmas eve but good old English; upon which the young minstrel, casting up his eye for a moment, as if in an effort of memory, struck into another strain, and, with a charming air of gallantry, gave Herrick's "Night Piece to Julia."

. . . . . .

The song might or might not have been intended in compliment to the fair Julia, for so I found his partner was called; she, however, was certainly unconscious of any such application, for she never looked at the singer, but kept her eyes cast upon the floor. Her face was suffused, it is true, with a beautiful blush, and there was a gentle heaving of the bosom, but all that was doubtless caused by the exercise of the dance; indeed, so great was her indifference, that she amused herself with plucking to pieces a choice bouquet of hothouse flowers, and by the time the song was concluded the nosegay lay in ruins on the floor.

The party now broke up for the night with the kind-hearted old custom of shaking hands. As I passed through the hall, on my way to my chamber, the dying embers of the Yule log still sent forth a dusky glow, and had it not been the season when "no spirit dares stir abroad," I should have been half tempted to steal from my room at midnight, and peep whether the fairies might not be at their revels about the hearth. WASHINGTON IRVING: *The Sketch-Book.*

2. André's story is the one overmastering romance of the Revolution. His youth, grace, and accomplishments won the affection of his guard and the sympathy of the whole army. In all the glittering splendor of the full uniform and ornaments of his rank, in the presence of the whole American army, without the quiver of a muscle or sign of fear, the officers about him weeping, the bands playing the dead march, he walked to execution. To those around, he cried, "I call upon you to witness that I die like a brave man," and swung into eternity.

America had a parallel case in Captain Nathan Hale. When no one else would go upon a most important and perilous mission, he volunteered and was captured by the British. He was ordered to execution the next morning. When asked what he had to say, he replied: "I regret I have but one life to lose for my country."

The dying declarations of André and Hale express the animating spirit of their several armies, and teach why, with all her power, England could not conquer America. "I call upon you to witness that I die like a brave man," said André; and he spoke from British and Hessian surroundings, seeking only glory and pay. "I regret I have but one life to lose for my country," said Hale; and with him and his comrades self was forgotten in that passionate patriotism which pledges fortune, honor, and life to the sacred cause.

CHAUNCEY M. DEPEW: *Orations and Speeches.*

2. Separate the following selection into paragraphs, the topics of which are: the magic draught, its effect, the reaction.

There, in fact, stood the four glasses, brimful of this wonderful water, the delicate spray of which, as it effervesced from the surface, resembled the tremulous glitter of diamonds. It was now so nearly sunset that the chamber had

grown duskier than ever; but a mild and moonlike splendor gleamed from within the vase, and rested alike on the four guests, and on the doctor's venerable figure. He sat in a high-backed, elaborately carved oaken armchair, with a gray dignity of aspect that might have well befitted that very Father Time, whose power had never been disputed, save by this fortunate company. Even while quaffing the third draught of the Fountain of Youth, they were almost awed by the expression of his mysterious visage. But, the next moment, the exhilarating gush of young life shot through their veins. They were now in the happy prime of youth. Age, with its miserable train of cares, and sorrows, and diseases, was remembered only as the trouble of a dream, from which they had joyously awoke. The fresh gloss of the soul, so early lost, and without which the world's successive scenes had been but a gallery of faded pictures, again threw its enchantment over all their prospects. They felt like newcreated beings, in a newcreated universe. They were a group of merry youngsters, almost maddened with the exuberant frolicksomeness of their years. The most singular effect of their gaiety was an impulse to mock the infirmity and decrepitude of which they had so lately been the victims. They laughed loudly at their old-fashioned attire, the wideskirted coats and flapped waistcoasts of the young men, and the ancient cap and gown of the blooming girl. One limped across the floor, like a gouty grandfather; one set a pair of spectacles astride of his nose, and pretended to pore over the black letter pages of the book of magic; a third seated himself in an armchair, and strove to imitate the venerable dignity of Dr. Heidegger. Then all shouted mirthfully, and leaped about the room. The Widow Wicherly — if so fresh a damsel could be called a widow — tripped up to the doctor's chair, with a mischievous merriment in her rosy face. And then they stood still and shivered; for it seemed as if gray Time were calling them back from

their sunny youth, far down into the chill and darksome vale of years. They looked at old Dr. Heidegger, who sat in his armchair, holding the rose of half a century, which he had rescued from among the fragments of the shattered vase. At the motion of his hand, the four rioters resumed their seats; the more readily, because their violent exertions had wearied them, youthful though they were. They shivered again. A strange chillness, whether of the body or spirit they could not tell, was creeping gradually over them all. They gazed at one another, and fancied that each fleeting moment snatched away a charm, and left a deepening furrow where none had been before. Was it an illusion? Had the changes of a lifetime been crowded into so brief a space, and were they now four aged people, sitting with their old friend, Dr. Heidegger?

3. Paragraph the following letter. Make a suitable heading, introduction, and complimentary close for it. (See Chapter XIII for the parts of a business letter.)

We are in receipt of your letter of June 16, in which you ask for information concerning our summer hotel, with especial reference to opportunities for amusement and exercise. By this mail, we are sending you, under separate cover, an illustrated booklet describing both our indoor and outdoor sports. This pamphlet should give you a clear conception of the care we have taken to offer our patrons, at a very moderate cost, every conceivable kind of opportunity for pleasurable recreation in a modern hotel and in one of the most beautiful sections of the Shenandoah Valley. This booklet contains, however, no mention of the Turkish baths which we are now installing and which should be completed by September 1, the date when we note you wish to begin your vacation. The work is being done by

the same firm that constructed the popular Fleischman baths of your city and the contract calls for an exact reproduction of those baths, allowing for changes due to progress made since the Fleischman baths were constructed, five years ago. We are inclosing a little pamphlet by Dr. James O. Rice, the famous nerve specialist, who highly endorses Turkish baths for one in the condition in which you describe yourself. The price of a single bath to the patrons of our hotel will be one dollar, or twelve baths for ten dollars. We should like to call your careful attention, however, if this method of bathing does not appeal to you, to the description of our natural hot baths mentioned in our own illustrated booklet, page 16.

4. Outline the following subjects for letters, showing the purpose of the whole letter, the purpose and arrangement of each paragraph in the series necessary to develop the subject as a whole. (Consult Chapters IX and X.)

1. Letter describing a new golf course.
2. Letter describing the appointments of your father's new office.
3. Letter explaining a plan for a walking trip.
4. Letter to a school friend telling of a successful basket ball game.
5. Letter to convince a friend that he should join you in the country during his vacation.

5. Write a series of *related paragraphs* on one of the following topics. (Consult Chapter IX.)

1. The advantages of the typewriter.
2. Recent improvements in typewriters.
3. The necessity for accuracy and speed in operating a typewriter.

4. Kinds and uses of duplicating machines.
5. The care of the typewriter.
6. The chief industries of your town.
7. The moving-picture theatre as a money-making project.
8. The disadvantages of a "one-street business section."
9. A comparison of land values in the various sections of your town.
10. The advantages of location in the success of any retail business.
11. The value of the "life pack" to the aviator.
12. Application of air propellers to water craft.
13. A modern logging camp.
14. Advantages of the various kinds of motors for automobiles.
15. The utilization of the wastes and by-products of factories.
16. Contrivances for fighting fire.
17. The main causes of railroad accidents.
18. The advantages of a lunch room within a modern department store.
19. Roman letter-writing and writing materials.
20. Devices that help motorists.
21. The obstacles to good scholarship in our school.
22. Ways of overcoming the obstacles to good scholarship in our school.
23. Advantages to students of engaging in school activities.
24. The value of a school magazine.

Chapter III

THE GRAMMAR OF THE SENTENCE

1. Definition of a Sentence. — There is a mold into which we cast our thoughts when we speak or write that gives them completeness of expression. We may, for instance, picture to the reader or listener, the dark appearance of the sky by saying, *the sky is dark* or *the dark sky*. The picture suggested by the expression *the dark sky* is essentially the same as the one created by the expression *the sky is dark*, the only difference being in the forms in which the thought is expressed. The first group of words, however, on account of its form, leaves the mind suspended and waiting for something more; the second group of words, on account of its form, satisfies the mind, with a sense of completeness and finish. *The sky is dark* is a sentence; *the dark sky* is not. Whether a thought, then, is completely expressed or not, depends upon the form in which it is cast. We may say, therefore, that **a sentence is a thought expressed in complete form.**

Exercise 6.—Oral

1. Read aloud the following extracts taken from compositions written by high school pupils.

Reconstruct each of these extracts to make a complete sentence: (*a*) by supplying missing elements, (*b*) by making appropriate substitutions, (*c*) by correcting punctuation and capitalization, or (*d*) by doing all three.

1. He aimed his bow toward his friend and shot, the arrow went right into Pepper's mouth.

2. The time came when the doors were opened, the house was not so crowded as usual.

3. When it was time for the play to begin, Fred Langdon was disappointed. Because he could not have his way, he took his arrow home, this left the others without one.

4. Their gallant captain spoke on the bravery of the company all through the war. Especially those who had lost their lives.

5. He looked up but did not speak he could not he had a shock.

6. In one of the New York tenements lives a little girl with her mother, these people are poor.

7. In the middle of the ceiling hung an electric light the shade had a large hole in it.

8. We punched a hole in the keg. Thrusting a fuse in we followed it to its end.

9. As they sailed down the shore having a delightful time. The little boy saw a large cloud in the west.

10. Down near the square a new block was being built, one of the boys proposed that we take all the lime barrels and set them afire.

2. Read aloud the following selection. Pause at the end of every sentence long enough to feel consciously the completeness of its expression.

A plain appeal for a plain but definite promise occasionally has gratifying results. I remember that one December,

about ten years ago, I decided to send a New Year's greeting to a lot of debtors whose indebtedness we intended to wipe off the books as uncollectible at the then fast approaching close of our fiscal year. The letter which we sent was pronounced by my superior officer, "About the silliest thing I ever saw." It started out with a more or less poetic reference to the dawn of the new year. We proceeded on the assumption that delinquent debtors are particularly conscious of their indebtedness on January 1, although I do not believe they are, nor that the emphasis laid on this point had anything to do with the success of our letter, except as it afforded a slightly different and decidedly less peremptory introduction than is found in most dunning letters. The important money-getting paragraph in this letter proved to be the following:

"From what we believe to be true of you as a man, the fact that you have not paid us can mean but one thing; namely, that circumstances over which you have had no control have prevented you from paying. It would be an impertinence for us to inquire into those circumstances. They are a part of your own private affairs. All that we ask of you now is that you tell us when you will pay. If you name a date when you will pay, we know you will do it. Your statement of the exact date upon which we may expect payment will be helpful to us because we have the same problems of raising money that you have. We are a large concern, to be sure, but for the same reason that a farmer keeps no more horses in his stable than he needs to plough his corn, we keep no more money in our business than we actually need. Therefore when you write us when you will pay, a little cash will also be appreciated if you can spare it now, etc."

You can't blame the man who called this a silly letter, yet it brought several hundred dollars in cash and promises that ultimately netted several thousand dollars. One of

the latter was from a gentleman who had been discharged in bankruptcy. He said: "I guess you don't know I am an adjudicated bankrupt and don't owe you a cent under the law. If you did, you wouldn't write me that way. I don't have to pay you, but I will on May 1." He did.

WILLIAM MAXWELL: *Salesmanship.*

3. Reproduce *orally* the foregoing selection. Pause long enough at the end of every sentence so that the class may feel the completeness of each of your thoughts.

4. Write five sentences about the business street of your town, with the purpose of showing: (*a*) its attractiveness, or (*b*) its lack of space, or (*c*) its advantages as a place for trade.

Read your composition *aloud* to see if each sentence satisfies your ear by its completeness.

2. Kinds of Sentences.—According to use there are four kinds of sentences:

I. **A declarative sentence.**—It tells, declares, states, asserts something. A period is placed after it.

EXAMPLE:

The sounding aisles of the dim wood rang
To the anthem of the free.

FELICIA HEMANS

II. **An interrogative sentence.**—It asks a question. An interrogation point is placed after it.

EXAMPLE:

Why, why repine, my pensive friend,
At pleasures slipp'd away?

WALTER SAVAGE LANDOR

III. **An exclamatory sentence.** — It is used to express strong feeling or emotion. An exclamation point is placed after it.

EXAMPLE:

How weary, stale, flat and unprofitable
Seem to me all the uses of this world!

WILLIAM SHAKESPEARE

IV. **An imperative sentence.** — It is used in making a request, an entreaty, a command. A period is placed after it.

EXAMPLE:

Recompense to no man evil for evil.

The Bible

Punctuation is often of immense service in determining the interpretation which we should give to a written sentence. Our thoughts are frequently accompanied by strong feelings. Sometimes we are angry, sometimes happy; now we have feelings of love, now of pity, and, again, we are the victims of feelings of dislike or hatred. In speaking, we show these feelings by the tones of the voice, by the expression of the face, and by gestures. In writing, we have not these means of expressing emotions, but we use the exclamation mark to indicate that our thoughts are accompanied by strong feeling or emotion.

3. The Entire Subject and the Entire Predicate. Normal Order. — The complete sentence is composed of two main parts, subject and predicate. The entire subject of a sentence is that

part about which something is stated. In the sentence, "The breaking waves dashed high," the subject is *the breaking waves* because it is about them that something is stated. The entire predicate of a sentence is that part which states something about the subject. *Dashed high* is the predicate of the foregoing sentence because it states something about *the breaking waves*. Subject and predicate are the essential parts of a sentence. In an imperative sentence, the subject is often understood. In this sentence from the Bible, "Give unto the Lord the glory due unto his name," the subject *you* is understood.

Exercise 7. — Oral

What kind of sentence is each of the following? Separate it into entire subject and entire predicate. Let one part name the subject of the thought and let the other part express what is thought about the subject.

1. Cotton is a leading staple export of the United States.
2. A large part of the yearly crop is sent to England.
3. Many factories in England are dependent upon this crop.
4. The United States supplies many countries of Europe with grain.
5. Buenos Aires, the capital of Argentina, has a population of more than a million.
6. Tobacco, first discovered in America, is grown in nearly every country in the world.

7. The most common method of competition in business is that of underselling.

8. A successful invention in one portion of a manufacturing process urgently demands an equally effective apparatus in another.

9. The business world is sparkling with romance and invention.

10. The story of watchmaking in the United States is a story of triumph for the spirit of Americanism.

4. The Entire Subject and the Entire Predicate. Inverted Order. — Often to secure smoothness, clearness, emphasis, variety, the normal order is changed. We speak of the parts of a sentence as being in the inverted order when (*a*) the entire predicate precedes the entire subject, as, *At the door on summer evenings sat the little Hiawatha;* (*b*) the entire subject is placed between parts of the entire predicate, as, *From fearful trip, the victor ship comes in with object won.*

In an interrogative sentence, the inverted order is commonly used to give the sentence question form.

Exercise 8.—Oral and Written

1. When the following sentences have not the usual arrangement of parts (subject 1, predicate 2), give it to them. Note the loss in smoothness, variety, and ease of expression.

A. Anyhow, here was the friendly well, in its old place, half way up the lane. Here the yoke-shoulder village folk were wont to come to fill their clinking buckets. They had flat wooden crosses inside each pail. On the top of the

pails these floated to keep the water from slopping over. We used to wonder by what magic this strange principle worked.

KENNETH GRAHAME: *The Golden Age.*
(Adapted.)

B. Here mystery lurked and peeped. The copse, too, proved vast in extent. When, at last, the wood opened and sloped down to a streamlet brawling forth into the sunlight, I was really glad. By this cheery companion I wandered along. Rapids, also, there were, telling of canoes and portages. At last, after what lapse of time I know not, my further course, though not the stream's, was barred by some six feet of stout wire netting.

KENNETH GRAHAME: *The Golden Age.*
(Adapted.)

2. In the following units state the relative position of subject and predicate in each sentence. Compare the two for (*a*) close relation of thoughts, (*b*) smoothness, (*c*) variety, (*d*) proper emphasis of parts.

A. In the morning there was the steep hill beside the fall to climb; . . . it was a road set on end. But Pichou flattened his back and strained his loins and dug his toes into the snow and would not give back an inch. When the rest of the team balked, the long whip slashed across their backs and recalled them to their duty. At last their leader topped the ridge, and the others struggled after him. Before them stretched the great dead-water of the river, a straight white path to No-Man's-Land. The snow was smooth and level, and the crust was hard enough to bear. Pichou settled down to his work at a glorious pace. He seemed to know that he must do his best, and that something important depended upon the quickness of his legs.

On through the glittering solitude, on through the death-like silence sped the *cométique*, between the interminable walls of the forest, past the mouths of nameless rivers, under the shadow of grim mountains. At noon Dan Scott boiled his kettle and ate his bread and bacon. But there was nothing for the dogs, not even for Pichou; for discipline is discipline, and the best of sledge-dogs will not run well after he has been fed.

HENRY VAN DYKE: *A Friend of Justice.*

B. The steep hill beside the fall was to be climbed in the morning; . . . it was a road set on end. But Pichou flattened his back and strained his loins and dug his toes into the snow and would not give back an inch. The long whip slashed across their backs and recalled them to their duty when the rest of the team balked. Their leader at last topped the ridge, and the others struggled after him. The great dead-water of the river, a straight white path to No-Man's-Land, stretched before them. The snow was smooth and level, and the crust was hard enough to bear. Pichou settled down to his work at a glorious pace. He seemed to know that he must do his best, and that something important depended on the quickness of his legs. The *cométique* sped on through the glittering solitude, on through the death-like silence, between the interminable walls of the forest, past the mouths of nameless rivers, under the shadow of grim mountains. Dan Scott at noon boiled the kettle, and ate his bread and bacon. Nothing was there for the dogs, not even for Pichou; for discipline is discipline, and the best of sledge-dogs will not run well after he has been fed.

3. Answer these questions so as to construct a paragraph the sentences of which will show variety in the placing of the subjects.

A. What are the two essential parts of a sentence?

B. What is the usual position for the subject? the predicate?

C. In what other parts of the sentence may the subject be placed?

D. What is gained by using the inverted order occasionally?

5. Base and Modifiers. — The base of the subject is the necessary or principal part of the entire subject. In the sentence, "The lowing herd winds slowly o'er the lea," the principal part of the entire subject, *the lowing herd*, is *herd*. **The base of the predicate is the necessary or principal part of the entire predicate.** In the foregoing sentence, the principal part of the entire predicate, *winds slowly o'er the lea*, is *winds*. **The base of the sentence is made up of the necessary parts (base of entire subject and base of entire predicate) of the two essential parts of the sentence (subject and predicate).** In the preceding sentence, the base of the sentence is *herd winds*. This is the framework of the sentence.

To make the meaning of the sentence more complete and definite, words or groups of words may be added to the basal elements. Such words or groups of words are called modifiers. In this way *the* and *lowing* modify *herd*, the base of the subject; and *slowly* and *o'er the lea* modify *winds*, the base of the predicate.

Modifiers should always be placed as close as possible to the words they modify.

Modifiers are of various forms — word, phrase, clause.

EXAMPLES:

The little bird sits at his door in the sun.
JAMES RUSSELL LOWELL

I heard a thousand blended notes,
While in a grove I sat reclined.
WILLIAM WORDSWORTH

The and *little* are word modifiers, modifying *bird; at his door* and *in the sun* are phrase modifiers, modifying *sits. While in a grove I sat reclined* is a clause modifier, modifying *heard.*

A phrase is a group of related words which does not contain a subject and predicate.

EXAMPLES:

at the door; time and again; somehow or other; on the spur of the moment.

A clause is a group of words containing a subject and predicate but making only part of a sentence.

While in a grove I sat reclined is a clause, for it is only a part of the foregoing sentence. The subject is *I;* the predicate, *sat reclined in a grove.*

Important Note

It is necessary very often in writing and speaking to be able to distinguish principal elements from modifiers.

In the sentence, "Every one of the children is invited," it is necessary to know that *every one*, which is

singular, and the base of the subject, determines the number of the verb *is invited*, and not *children*, which is only a part of a modifier of the subject.

Exercise 9. — Oral or Written

1. In the following sentences select the base of the subject; of the predicate; of the sentence.

1. By the slow streams the frogs all day and night
   Dream without thought of pain or heed of ill.
   ARCHIBALD LAMPMAN

2. The birds made
   Melody on branch and melody in midair.
   ALFRED TENNYSON

3. The winds of heaven mix forever
   With a sweet emotion.
   PERCY BYSSHE SHELLEY

4. The rain came down with a roar like fire.
   DUNCAN CAMPBELL SCOTT

5. The swamp oak, with his royal purple on,
   Glared red.
   JAMES RUSSELL LOWELL

6. With scent of smoke, the pied leaves fall to earth
   In ruddy troops for burial and rebirth.
   RICHARD BURTON

7. From the hard, unlovely sod
   Springs the glancing goldenrod.
   MARGARET E. SANGSTER

8. These winter nights against my window pane
   Nature with busy pencil draws designs
   Of ferns and blossoms and fine spray of pines,
   Oak leaf and acorn and fantastic vines.
   THOMAS BAILEY ALDRICH

9. Then from a neighboring thicket the mocking bird, wildest of singers,
Swinging aloft on a willow spray that hung o'er the water,
Shook from his little throat such floods of delirious music,
That the whole air and the woods and the waves seemed silent to listen.

HENRY W. LONGFELLOW

2. From the sentences just given select modifiers that express the following ideas.

1. Place, means, manner, purpose.
2. Name the other modifiers. Tell what each expresses.
3. Classify these modifiers as word, phrase, clause.
4. If a modifier consists of more than one word, see if it can be changed to a single word, without changing the meaning.
5. Determine the position of each modifier in relation to that which it modifies.

3. To these sentence bases add specific modifiers. Tell what kind of modifier (word, phrase, or clause) is used. Place each modifier as close as possible to that which it modifies.

1. Wind blew. (kind, manner)
2. Lightning struck. (place)
3. Thunder rolled. (manner)
4. People were running. (appearance, condition, direction)
5. Flames burst. (kind and place)
6. Child stood. (place)
7. Firemen climbed. (purpose)
8. Child was rescued. (means)

4. To the following sentence bases add any appropriate modifiers. Tell whether each addition is word, phrase, or clause. State what each addition expresses. Be careful to place each modifier where the meaning requires it.

1. *a.* Coal is used.
   b. It is found.
   c. Miners live.
   d. They work.
   e. They become dissatisfied.
   f. Strikes occur.
   g. Property is destroyed.
   h. Lives are lost
2. *a.* Train came.
   b. Gong sounded.
   c. Horse became terrified.
   d. Driver saw and leaped.
   e. Horse and wagon were destroyed.
   f. Train rushed.

5. Revise the foregoing compositions by applying the facts learned in the study of the placing of the subject and predicate. (See pages 34, 35, 36.) For the sake of smoothness, clearness, or emphasis, rearrange the sentence parts as the thought suggests.

Reread Chapter II. Make of 1. and 2., exercise 9, section 4, well-constructed, purposeful paragraphs.

6. The Structure of Sentences. — Sentences, in respect to their grammatical structure, are classified as simple, complex, and compound. These three forms are valuable because they help us to convey our thoughts not only with great variety but also with precision.

I. A simple sentence is one which contains no clause modifiers. It is, as a rule, short, pointed, direct. **It is of much service in expressing a brief, terse thought.** A series of short, simple sentences makes the movement of the writing rapid and forceful. An imperative sentence frequently assumes the simple form, as, for example: "Shut the door." "Keep off the grass." Note the cumulative effect of the sentences in the following extract.

In two minutes the battle was lost and won. The ranks of Balfour's regiment broke. He was cloven down. . . . Mackay's own foot were swept away by the furious onset of the Camerons. His brother and nephew exerted themselves in vain to rally the men. The former was laid dead on the ground by a stroke from a claymore. The latter, with eight wounds on his body, made his way through the tumult and carnage to his uncle's side. Even in that extremity Mackay retained all his self-possession. He still had one hope. A charge of horse might recover the day.

MACAULAY: *The History of England from the Accession of James II.*

Exercise 10.—Written

1. Write five simple sentences upon:

1. A relay race (aim at point and action).
2. Crabbing (aim at directness).
3. Our tennis match (aim at interest).
4. How to do or make something (aim at clearness of statement).

2. Write a series of simple sentences upon any of the following topics. Through arrangement, occasional inverted order, etc., aim at making each successive sentence more vivid and effective.

1. A fire breaks out; fire department is notified; horses dash out; the scene at the fire.

2. A boy is canoeing on the river; the canoe gets caught in the rapids; boy loses control of it; the terrible predicament.

3. Clouds begin to gather; sky grows darker; distant rumble of thunder; swift moving of clouds; thunder grows louder; descent of rainstorm.

4. A little girl gets up to make a recitation in public; begins nicely; forgets a line; her further confusion.

II. A complex sentence contains one or more clause modifiers. We speak of the modifying clause or clauses as being dependent, that is, "hanging on" or depending upon the main or independent clause. If the main clause were taken away, the dependent clause or clauses would be helpless, because the expression would be incomplete. The independent or principal clause conveys the main purpose of the complex sentence. The dependent or subordinate clause (or clauses) helps to limit or define the independent clause. A wastebasket is under your desk. It is a family relic, having belonged to your great-grandparents. If you say to a friend who is visiting you, "That wastebasket, which is under my desk, belonged to my great-grandparents," you emphasize the age and personal value of the basket. If, however, you say, "That wastebasket, which belonged to my great-grandparents, is under my desk," you emphasize the place of the basket. Your aim or purpose determines which idea you will emphasize, which you will subordinate. Thus, **by means of a complex sentence, you can show the relative importance of your ideas.**

Exercise 11. — Oral or Written

Combine the following sentences, expressing the purpose idea in the main clause. What is the function of the subordinate clause in effecting the purpose? For its punctuation, see Chapter V, page 102.

1. *Purpose:* to show that Washington died two years after giving up public life.

Washington died in 1799. He had given up active political life in 1797.

2. *Purpose:* to emphasize the date of publication.

Washington's Farewell Address was published in 1796. It came out in "The American Daily Advertiser."

3. *Purpose:* to show that Hamilton assisted Washington.

Washington consulted Alexander Hamilton in the preparation of the Address.
Hamilton possessed literary ability.

4. *Purpose:* to emphasize the time given to the composition.

The "Farewell Address" was written with great care and deliberation.
The Address was nearly five months in the making.

5. *Purpose:* to emphasize the fact that the copy was prepared by Washington.

The final draft was in the handwriting of Washington. It shows painstaking revision.

Exercise 12. — Written

1. Write complex sentences in which the dependent clauses express

time	cause	object (of an action)
place	condition	result
purpose	manner	means

In each sentence underline the word or words used to relate the subordinate to the principal clause.

2. Develop the ideas in the following outline (*a*) by means of simple sentences, (*b*) by means of complex sentences.

Compare the sets of sentences. Note the monotony in each. Develop the ideas in the outline by varying the sentence structure; that is, using simple and complex sentences. Note how variety helps to hold the attention.

Thanksgiving Day, grand stand gay with color and bright voices; the championship football game between Harvard and Yale; the positions of the rooters; noise of horns and cheers at every telling play; the tense excitement because of a tie score; the great enthusiasm when one team makes the winning touchdown.

III. **A compound sentence consists of two or more independent clauses, each of which makes a complete statement.** The clauses of a compound sentence are said to be coördinate, because they sustain the same relation in the structure of the sentence. They are equal in value.

EXAMPLES:

The guests are met, the feast is set.

SAMUEL TAYLOR COLERIDGE

> The heavens declare the glory of God, and the firmament showeth his handiwork.
>
> *The Bible*

> Many are the afflictions of the righteous; but the Lord delivereth him out of them all.
>
> *The Bible*

Read the clauses in the second sentence. What is their relation to each other? (That is, is one dependent upon the other or are they distinct?) Could they be separated and each still make a complete sentence? What word relates them? What is the meaning and force of the relating word?

In the third sentence, note how the connective *but* brings the two contrasting clauses together. This contrast helps to make the sentence more forceful and strengthens the meaning of the whole.

Exercise 13. — Oral

In the following sentences read the separate clauses. In which sentences are clauses brought together for the purpose of contrast? What relation word or mark of punctuation is used in connecting the contrasting parts? In which sentences are clauses brought together with the purpose of weaving harmonious parts into a whole? What relation word or mark of punctuation is used in connecting these harmonious parts? In which sentences are clauses brought together for the purpose of showing choice, addition, or result? What word or mark of punctuation is used to show this relation?

1. Little deeds of kindness make life pleasant, but great deeds of self-sacrifice make life noble.

2. Tell me what you like and I will tell you what you are.

3. Misfortune could not subdue him and prosperity could not spoil him.

4. The law of the Lord is perfect, converting the soul; the testimony of the Lord is sure, making wise the simple.

5. Hatred stirreth up strifes; but love covereth all sins.

6. Life is real, life is earnest, and the grave is not its goal.

7. You may talk of the tyranny of Nero and Tiberius; but the real tyranny is the tyranny of our next door neighbor.

8. Be not a witness against thy neighbor without cause; and deceive not with thy lips.

9. The glory of young men is their strength; and the beauty of the old men is the gray head.

10. All his assumptions were false; therefore, his conclusion was false.

11. Either you are right or you are wrong.

12. He may play golf as well as he plays tennis.

13. If men were consistently selfish, you might analyze their motives; if they were consistently noble, they would express in their conduct the laws of the highest perfection.

14. Not only is it well to speak clearly, but it is also excellent to speak interestingly.

15. Some men appear poor, yet they are rich.

16. The leaves are falling; therefore, winter will soon be here.

17. Either he must do it or I will.

18. The clouds are gathering rapidly and it may storm.

19. The great war with France had been carried on by British and American troops, and its expense was borne partly by Great Britain, partly by the colonies.

20. He strove long for mastery; nevertheless, he was overcome.

21. The rain fell in torrents and so the game was deferred.

22. He would not study; therefore, he failed.

23. Cromwell was not only a great general; he was also a great statesman.

24. Discretion shall preserve thee and understanding shall keep thee.

Exercise 14. — Written

1. Write two or more compound sentences with the purpose of showing contrast or opposition. Use the word *but* to relate the clauses of the compound sentences. The following are merely suggestions.

1. Horseback riding; bicycling.
2. Outdoor skating; rink skating.
3. Pingpong; tennis.
4. The seashore; the mountains.
5. Written manuscript; typewritten manuscript.
6. Single entry bookkeeping; double entry bookkeeping.
7. "Monarch" keyboard; "Smith Premier" keyboard.
8. Pitman system of shorthand; Gregg system of shorthand.

2. Write two or more compound sentences with the purpose of showing addition (use the relation word *and*); with the purpose of showing choice (use *either . . . or; neither . . . nor; nor*); with the purpose of showing cause and effect (use *therefore; hence; accordingly*).

Exercise 15. — Oral

In the following compound sentences, supply in the blank spaces the proper relation words.

1. Times change — we change with them.
2. The prince felt nearly the same emotions, — he thought it more manly to conceal them.

3. Herman had risen to greatness in the army, — by his valorous exploits he had become a general, — he was much endeared to the king.

4. Goldsmith obtained a medical appointment in the service of the East India Company, — the appointment was speedily revoked.

5. The glory of the Lord shall be revealed, and all flesh shall see it together: — the mouth of the Lord hath spoken it.

6. The Lord knoweth the days of the upright; — their inheritance shall be forever.

7. When Culloden was fought, Charles Edward Stuart was still, in Scottish minds, the gallant young prince, unjustly kept from his own, — the clans of Scotland, never yet pledged to the Union, were rallied around their rightful king.

8. The newspaper may be entirely proper at breakfast time, — assuredly it is not reading for all day.

9. Commit a crime — the world is made of glass.

10. He hath showed thee, O man, what is good; — what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God?

11. The glory of sunrise is revealed only once in a day, — even then you will not see it unless you are in the right mood.

12. Thy sun shall no more go down; neither shall thy moon withdraw itself: — the Lord shall be thine everlasting light, — the days of thy mourning shall be ended.

13. The wicked borroweth, and payeth not again; — the righteous showeth mercy, and giveth.

14. Put not your trust in money, — put your money in trust.

15. England has allowed the slum to take care of itself, — the slum has turned upon her and eaten out the heart of her strength.

16. There have been many greater writers than Goldsmith, —perhaps no writer was ever more uniformly agreeable.

17. He did not know what words she said,—the envious air would not bear her messages to him.

18. His politeness attracted many acquaintances, — his generosity made him courted by many dependents.

19. The hope of the righteous shall be gladness: — the expectation of the wicked shall perish.

20. I will try to make the thing intelligible,—I will try not to weary you;—I am doubtful of my success either way.

21. The trumpets sounded, — the army went on its way to France.

22. But now and then she looked up and wailed, and called her mother; — she did not see Perseus, — the cap of darkness was on his head.

23. Bruce, seeing the success of the spider, resolved to try his own fortune; — as he had never before gained a victory, so he never afterward sustained any decisive defeat.

24. The purpose inducing their stay is altogether unknown; — nor can I suggest any satisfactory reason for it.

25. He was not yet wholly recovered of his sickness; — it would have passed the wit of man to devise means by which he could be kept in his pavilion.

26. The *Life of Savage* was anonymous; — it was well known in literary circles that Johnson was the writer.

27. When a man hears himself somewhat misrepresented, it provokes him; — when misrepresentation becomes very gross and palpable, it is more apt to amuse him.

28. The newspaper is almost as necessary as your food and clothing; — it is far more luxurious as a possession than anything on the table before you.

29. When you touch the pocketbook of "Uncle Sam," you reach his earthquake center; — for defense, for the preservation of the national honor, this people will spend untold sums.

Chapter IV

ESSENTIALS OF ORAL GRAMMAR

"Habit a second nature! Habit is ten times nature," the Duke of Wellington is said to have exclaimed; and the degree to which this is true no one probably can appreciate as well as one who is a veteran soldier himself. The daily drill and the years of discipline end by fashioning a man completely over again, as to most of the possibilities of his conduct.

"There is a story," says Professor Huxley, "which is credible enough, though it may not be true, of a practical joker who, seeing a discharged veteran carrying home his dinner, suddenly called out, 'Attention!' whereupon the man instantly brought his hands down, and lost his mutton and potatoes in the gutter. The drill had been thorough, and its effects had become embodied in the man's nervous structure."

William James : *Psychology, Briefer Course.*

It is not only in military matters but also in many of the affairs of life that drill contributes to efficiency. Constant drill induced in the sergeant a habit which made him act, when he was not thinking, as he had acted during his strenuous hours of military drill. Just so *constant drill* in the correct forms of language constructions that prove difficult in daily conversation will make you speak correctly from habit. Without conscious

thought of the rule lying back of the construction, you will use, with perfect naturalness, correct forms of speech. And this habit of correct speaking will be of invaluable assistance to you in every walk of life, but in none more than in business. Probably no one speaks oftener than the man of business; probably no one is more dependent upon the use of English as a tool than the man engaged in active commercial affairs. Inasmuch as self-cultivation in the use of English as a tool must come through talking, the following opportunities for *oral* practice in correct grammatical usage are included in this book.

Rule 1. — The object of a preposition is in the objective case.

EXAMPLES:

The house is *by* the *river.*
The river runs *near* the *house.*
He sat *beside Frank* and *me.*

In the first sentence, *river* is a noun in the objective case, the object of the preposition *by.* In the third sentence, *me* is a pronoun in the objective case, the object of the preposition *beside.*

A comparison of the word *house* in the first sentence with the same word in the second sentence shows that a noun does not change its form to distinguish the subjective from the objective case. Rule 1, therefore, is not important in the consideration of this part of speech. It is necessary,

however, to keep this rule constantly in mind in the use of pronouns, which usually change their form to show difference in case. As an illustration, *me*, the objective case, must be used in the third sentence, and not *I*, the subjective.

Exercise 16

1. Learn the following forms.

Subjective Case	Objective Case
Singular	*Singular*
I	me
you	you
he, she, it	him, her, it
Plural	*Plural*
we	us
you	you
they	them
Singular and Plural	*Singular and Plural*
who	whom
whoever	whomever
whosoever	whomsoever

2. The following are the common prepositions. Learn them.

Above, after, among, at, before, below, beside, between, but (meaning except), by, except, for, from, in, into, near, of, on, over, to, under, up, with.

3. Read *aloud* the following sentences. Name in each the preposition and its object.

1. He did that for *Frank* and *me*.
2. He has faith in *you* and *me*.

3. All went except *John* and *her.*
4. All went but *John* and *her.*
5. I did not know to *whom* I should address the letter.
6. That is a matter between *him* and *them.*
7. No differences should exist between *you* and *me.*
8. To *whomsoever* he addressed a remark, that person instantly listened.

Exercise 17.— Oral

1. Fill in the blanks in the following sentences with the correct form of appropriate pronouns.

1. He was invited by Mrs. Brown and ———.
2. With ——— did you say he ate supper?
3. He worked for years beside Mr. Harrison and———.
4. The party was given to Frank and ———.
5. Between you and ———, there is no difference in the two statements.
6. Will you go with John and ———?
7. Between Helen and ——— there is no trouble.
8. Julia was listening to Francis and ———.
9. Between ——— and ——— there never has been a misunderstanding.
10. By ——— was the mistake made?
11. He is the man with ——— I talked last night.

2. Write ten illustrations of Rule 1. Read them *aloud.* Caution: Be sure to have the second object, if there is one, a pronoun.

Rule 2. The object of a verb is in the objective case.

Exercise 18.— Oral

1. Repeat the following sentences many times until the objective form of the pronoun sounds natural to the ear.

1. She scolded *John* and *me* for our tardiness.
2. He wanted both *you* and *him*.
3. He aided *him* and *her*.
4. He fed *them* and *us*.

2. Fill in the blanks in the following sentences with the correct form of appropriate pronouns.

1. ——— did you ask?
2. He meant Fred and ———.
3. I know both Marie and ———.
4. They took John and ——— in the automobile.
5. ——— were you assisting?
6. You may invite ——— you please.
7. I know ——— they mean.
8. That work was done by Lucy and ———.
9. ——— and her friends I admire.
10. ——— do you expect to see at the party?
11. They elected James and ——— as managers.
12. ——— and their comrades I shall invite.
13. ——— do you think they will elect as candidate?
14. ——— do you think I saw in Rome last summer?
15. ——— do you think will be chosen?

Rule 3. — The case of a relative pronoun is determined by its use in the clause which it introduces.

Relative pronouns may be used to introduce adjective clauses or noun clauses.

An adjective clause is a clause which may be used as an adjective, to modify a noun or a pronoun. Take for example the following sentences, containing adjective clauses.

Mr. Brown, *who is a graduate of Harvard*, has accepted the position.

Mr. Brown, *whom you have met*, has accepted the position.

Mr. Brown, *to whom you were speaking*, has accepted the position.

In the three italicized adjective clauses, the relative pronoun plays different parts. In the first, *who* is the subject of *is graduate;* in the second, *whom* is the object of the verb *met;* and in the third, *whom* is the object of the preposition *to.*

Caution: Do not mistake parenthetical expressions in deciding the case of relative pronouns. Take for example:

Mr. Brown, *who I believe is a graduate of Harvard*, has accepted the position.

In this sentence, *I believe* is a parenthetical expression and may be read at the end of the adjective clause (Mr. Brown, who is a graduate of Harvard, I believe, has accepted the position) or may be omitted, without affecting the case of the relative pronoun.

Exercise 19. — Oral

Supply the correct form of the pronoun *who* in the following sentences.

1. The boy, ——— I believe you know, was elected.
2. Miss Brown, ——— I believe has accepted the position, will arrive to-morrow.
3. I shall submit the plans to those ——— I know will advise me.
4. The boy to ——— he was addressing his remarks was not listening.

5. They recommended only those ——— they thought were capable.

6 They found the convict ——— they thought had escaped.

7. The man ——— I believe was injured has recovered.

8. The candidate ——— they say should be elected was present at the meeting.

NOTE: For the punctuation of adjective clauses, see Chapter V, page 102.

A noun clause is a clause which may be used as a noun. Take for example the following sentences, containing noun clauses.

Diagram I

I asked { *whomever I met.*
whoever was present.
who the next guide would be.

In each of the italicized noun clauses, which are used as the objects of the verb *asked*, *who* or *whoever* has a different use. In the first, *whomever* is the object of the verb *met;* in the second, *whoever* is the subject of the predicate *was present;* and in the third, *who* is the subjective complement of the verb *would be.*

Diagram II

I was interested in { *whomever I met.*
whoever was present.
who the next guide would be.

In the sentences above, each italicized noun clause is the object of the preposition *in.* In each case, however, the relative pronoun has the same construction as in Diagram I.

Diagram III

Whomever I met
Whoever was present } **spoke to me.**

Who the next guide will be was the question.

In Diagram III, the noun clauses are used as subjects. Note that the same noun clauses are used as objects in Diagram II.

Therefore, **first determine the clause and then find what part the relative pronoun plays in that particular clause.**

Exercise 20.— Oral

Supply the correct form of *who* or *whoever* in the following sentences.

1. You may select (whoever, whomever) you like.
2. You can assist (whoever, whomever) does not seem to be sure of the way.
3. I had no doubt as to (who, whom) you meant.
4. Give the prize to (whoever, whomever) deserves it.
5. We were not sure of (who, whom) the next teacher would be.
6. It makes no difference (who, whom) is chosen for the position.
7. I agreed to help (whoever, whomever) came to me for assistance.
8. They were excited about (who, whom) the next president would be.
9. Speak to (whoever, whomever) you know.
10. I can not imagine (who, whom) it was.
11. He was anxious about (who, whom) the next manager would be.
12. He was willing to assist (whoever, whomever) needed his services.

13. They agreed to vote for (whoever, whomever) the party nominated.

14. I am proud of (whoever, whomever) does good work.

15. I shall discuss the question with (whoever, whomever) you may select as chairman of the committee.

Rule 4. — A noun or pronoun completing the finite form of the verb *to be* requires the subjective case.

EXAMPLE: It was I.

I is the complement of the verb *was* and therefore must be in the subjective case.

Exercise 21.— Oral

1. Read *aloud* many times the following sentences.

1. It is *he.*
2. It must have been *she.*
3. It could not have been *we.*
4. I know that it was *they.*
5. How do you know it was *they?*
6. I know it could not possibly have been *he.*
7. Could it have been *we?*
8. Are you sure it was *I?*

2. Supply the correct forms of appropriate pronouns in the following sentences.

1. It was ———.
2. He said that it was ———.
3. How do you know it is ———?
4. It may have been ———.
5. How could it have been ———?
6. Those are ———.
7. It might have been ——— that he blamed.
8. It can not be ———.
9. It could not have been ———.
10. Are you sure that it was not ———?

Rule 5.—The subject of an infinitive is in the objective case.

Take this sentence, for example: He took *me to be her.* The infinitive phrase, *me to be her,* is the object of the verb *took.* The subject of the infinitive *to be* is *me,* which is in the objective case. Therefore, *her,* which refers to *me,* and is used as a complement of the infinitive *to be,* must be also in the objective case.

Exercise 22.— Oral

Drill *aloud* on the correct form.

1. They believed me to be either (he, him) or his brother.
2. The man (who, whom) I wish to be chosen has good recommendations.
3. The man (who, whom) the papers declared to be guilty was proved innocent.
4. (Who, whom) did they suppose me to be?
5. (Who, whom) did you wish me to be in the play?

Rule 6. — When used as a complementary infinitive, the infinitive *to be* should be completed by the subjective form of the pronoun.

EXAMPLE: It appeared to be *she.*

To be in this sentence fills out the meaning of *appeared* and is therefore complementary. *She* in turn completes the meaning of *to be* and is, therefore, subjective.

Exercise 23.— Oral

Drill *aloud* on these illustrations.

1. I seemed to be *he* in my dream.
2. I should like to be *he.*

3. I should be willing to be *he*.
4. I wanted to be *she* in the play.
5. We didn't want to be *they*.

Rule 7. — A pronoun should agree with its antecedent in person and number.

EXAMPLE:

> If *any one* comes while I am away, tell *him* I expect to return soon.

In this sentence *him* must be used to agree with its antecedent, *any one*, which is third person and singular.

NOTE: If the antecedent is indefinite, as in the case of *any one*, the masculine gender is used, unless the thought expressed requires the feminine.

Exercise 24. — Oral

Fill in the blanks in the following sentences with pronouns agreeing in person and number with their corresponding antecedents. It must be remembered that *anybody*, *everybody*, *nobody*, *neither*, *either*, *any one*, and *each* are singular. Read *orally* the completed exercise.

1. Every one should do ——— duty.
2. Neither of the boys is willing to give up ——— plan.
3. Every one of us girls is busy about ——— work.
4. If any one asks my opinion, I shall probably tell ——— what I think.
5. Everyone can learn to ride a bicycle if ——— is persevering.
6. Every child is doing ——— own work now with pleasure.

7. Any one that wishes a ticket may register ——— name at my office.
8. A person should watch the cases of pronouns every time ——— speaks.
9. Everybody should control ——— temper.
10. The laborer is worthy of ——— hire.

NOTE 1: When a pronominal adjective or a pronoun refers to two or more singular nouns connected by *and*, the plural form is used.

Example: The boy and the girl have left *their* place.

Exercise 25. — Written and Oral

Write five sentences illustrating Note 1. Read the sentences orally.

NOTE 2: If the subject consists of two or more nouns or pronouns connected by *either — or*, or *neither — nor*, it is customary to make the verb agree with the nearest subject, as, *Either you or I am at fault.* It is well, however, to avoid such constructions. In this instance it is better to say, *One of us is at fault.*

NOTE 3: When nouns are considered separately, the pronoun or pronominal adjective referring to each noun is singular.

Example: Neither Harry nor Jasper availed *himself* of *his* chance.

Exercise 26. — Oral

Give orally five illustrations of Rule 7, Note 3.

Rule 8. — The possessive case of the noun or pronoun should precede the verbal noun in *ing*.

EXAMPLES:

He was sure of *Mary's* winning.
He was unable to account for *my* going.

Exercise 27. — Oral

Read *aloud* the following sentences. Emphasize the italicized words.

1. He was not aware of *Mr. White's being* here.
2. He is not interested in *my becoming* superintendent of the factory.
3. Why has *Mrs. Hanson's going* been kept a secret?
4. He is desirous of *my leaving* the consular service.

Rule 9. — After *than* and *as* introducing incomplete clauses, use the form of the pronoun required if the clauses were completed.

EXAMPLES:

He is larger than I means *he is larger than I am large.*

He is as large as I means *he is as large as I am large.*

I admire him more than her means *I admire him more than I admire her.*

NOTE: With *not*, use *so* instead of *as*.

Example: He is not *so* large as I.

Exercise 28. — Oral

Fill each blank with the correct form of a suitable pronoun. In each sentence give the complete meaning.

1. You are not so nice as ———.
2. He likes him better than ———.
3. He is as anxious as ——— to go.
4. He does finer work than ———.
5. If you are not so successful as ———, it is not a fault of mine.

Rule 10.—The pronoun *some* must not be confused with the adverb *somewhat.*

EXAMPLE:

He is *some* worse, is incorrect. The correct form is:
He is *somewhat* worse.

Exercise 29. — Oral

Read *aloud* the following sentences.

1. He is *somewhat* older than I.
2. His work has improved *somewhat.*
3. Hasn't his voice changed *somewhat* since his illness?

Rule 11. — A verb agrees with its subject in person and number.

EXAMPLE: He *does* his work faithfully.

Does is third person singular, as is also its subject, *he.*

Exercise 30.— Oral

Read aloud the following sentences, choosing the correct form. It is necessary in each sentence to determine at the outset the subject base. (See Chapter III, page 40.)

1. Outside (wait, waits) the two ministers.
2. Honesty as well as industry (are, is) needed in business.
3. Every one of us (is, are) lucky to have escaped.
4. The choice of words, phrases, and clauses (is, are) important in building a sentence from its base.
5. The color of the chairs (were, was) green.
6. Every child, whether sick or not, (are, is) forced to play indoors.

7. He (don't, doesn't) care about that.
8. Two miles (were, was) soon covered by the machine.
9. Not one of you (has, have) done that correctly.
10. Neither one of us (wants, want) that to happen.
11. The woman with her children (has, have) gone.
12. Every man, woman, and child (was, were) laughing.
13. The teacher, not the children, (were, was) frightened.
14. The captain and the sailors (are, is) disabled.
15. Neither Frank nor Harry (is, are) here.

Rule 12. — Do not separate *to*, the sign of the infinitive, from its verb.

EXAMPLE:

Do not say, *He wanted me to quickly dress;* say, *He wanted me to dress quickly.*

Exercise 31. — Written and Oral

Write ten sentences in which an adverb modifies an infinitive. Place the adverb in such a position that it will modify the infinitive and yet will not split the verb part from the preposition *to*. Read your sentences *aloud*.

Rule 13. — *Sit* and *set*.

Sit means to rest. Its principal parts are:

Present	*Past*	*Progressive*	*Completed*
sit,	sat,	sitting,	(have) sat.

EXAMPLES:

I *sit* here to get the best view.
I *sat* before the fire, for the day was very cold.
He is *sitting* alone in his room.
They have *sat* in that schoolroom for the last time.

Set means to place, to put. Its principal parts are:

Present	*Past*	*Progressive*	*Completed*
set,	set,	setting,	(have) set.

EXAMPLES:

Set that dish on the side table, please.
She *set* these chairs here for us.
Setting this point aside, let us go on.
I have *set* everything in order.

Exercise 32. — Oral

1. Fill the blanks in the following sentences with the proper forms of *sit* or *set*.

1. He ——— the pan on the stove.
2. The child ——— by the dog for an hour.
3. We ——— by the fire until it died out.
4. He ——— the tenpins in a row.
5. The farmer ——— the hen on her nest.
6. They ——— the table for two guests.
7. He ——— me right on that question.
8. The hen ——— on her nest in spite of the approaching danger.
9. His coat ——— badly.
10. He ——— the bag down with a thump.

2. Use the progressive or the completed form of *sit* or *set* to fill the blanks in the following sentences.

1. We have ——— here long enough.
2. He has been ——— out plants.
3. The farmer has ——— a dozen eggs.
4. We may have been ——— here too long.
5. The doctor has ——— the child's arm.
6. He has ——— the dictionary in the wrong place.

7. She is ——— in the library.
8. Lucy has ——— the table.
9. He is ——— the pace.
10. How long have you been ——— here?
11. He is ——— that old cameo for me.
12. Is he ——— for a portrait?
13. Where has he ——— during the trial?
14. James is in the ——— room.
15. I have ——— his mind at rest on that subject.
16. You are not ——— the proper kind of example in doing that.
17. The dealer has ——— a high price on that furniture.
18. The Senate is ——— now.
19. The young king has ——— in judgment for the first time, to-day.
20. The army is ——— before the fort.
21. He has ——— a copy for me.

Rule 14. — *Lie* and *lay*.

Lie means to rest, to recline. Its principal parts are:

Present	*Past*	*Progressive*	*Completed*
lie,	lay,	lying,	(have) lain.

EXAMPLES:

Great cities *lie* along the course of this river.
He *lay* ill for three weeks.
Your coat is *lying* on the chair.
I have *lain* on the sofa all afternoon.

Lay means to place, to put, to deposit. Its principal parts are:

Present	*Past*	*Progressive*	*Completed*
lay,	laid,	laying,	(have) laid.

EXAMPLES:

Let us *lay* the cloth on the table.
The old man *laid* his hand on the child's head.
Laying aside all fear, let us go on to the end.
I have *laid* the case before a good lawyer.

Exercise 33. — Oral

Fill the blanks in the following sentences with the proper forms of *lie* or *lay*.

1. He ——— the rug on the steps.
2. How many bricks does he ——— a day?
3. He ——— a heavy tax on that necessity.
4. The harm ——— at his door.
5. Let them ——— there.
6. The carpet has always ——— smooth there, heretofore.
7. I saw him ——— on the grass.
8. Does the army ——— in ambush?
9. He has ——— his plans before me.
10. Those goods were ——— on the counter a long time.
11. Our path ——— in that direction.
12. He is ——— a good foundation for future advancement.
13. The ship ——— at anchor in yonder harbor.
14. Is he ——— another scheme to catch him?
15. The child has ——— there long enough.
16. There ——— the difficulty.

Rule 15. — *Rise* and *raise*.

Rise means to go up, ascend. Its principal parts are:

Present	*Past*	*Progressive*	*Completed*
rise,	rose,	rising,	(have) risen.

EXAMPLES:

The cliffs *rise* steeply from the lake.
I *rose* to a point of order.
The prices of food and clothing are steadily *rising*.
He has *risen* from obscurity to eminence.

Raise means to move upward, to cause to rise. The principal parts are:

Present	*Past*	*Progressive*	*Completed*
raise,	raised,	raising,	(have) raised.

EXAMPLES:

Raise the sign of victory.
They *raised* their voices in a mighty shout.
He is *raising* their standards of scholarship.
I fear you have *raised* his hopes too high.

Exercise 34. — Oral

Fill the blanks in the following sentences with the proper forms of *rise* or *raise*.

1. The lark ——— higher and higher.
2. They discussed the matter before ———.
3. He ——— the sunken vessel.
4. That river ——— in New York State.
5. The owner is going to ——— the building by adding another story.
6. The enemy ——— a fort on that spot.
7. That kind of bread ——— more quickly than the old kind.
8. The yeast did not ——— the bread as it should.
9. He has ——— to the rank of captain.
10. That building has ——— the cost of land hereabouts.
11. He ——— his voice as he spoke to me.

12. Stocks have ——— in value.
13. Will that ——— doubts in his mind?
14. The people ——— against him on account of his cruelty.
15. The ground ——— to the northward.
16. They are ——— a fund to assist the sufferers.
17. He was not able to ——— to the occasion.
18. The crowd ——— a shout of applause.
19. Will that cause a question to be ———?
20. Smoke is ——— from the chimney.

Rule 16. — *Fall* and *fell.*

Fall means to drop from a higher to a lower place or position, to sink, to descend, to settle down. The principal parts are:

Present	*Past*	*Progressive*	*Completed*
fall,	fell,	falling,	(have) fallen.

EXAMPLES:

The splendor *falls* on castle walls.
He *fell* from his horse, but was unharmed.
The tide is *falling* fast.
Wages have *fallen* very much in that industry.

Fell means to cause to fall, to bring to the ground, to cut down. Its principal parts are:

Present	*Past*	*Progressive*	*Completed*
fell,	felled,	felling,	(have) felled.

EXAMPLES:

Will you *fell* that tree?
He *felled* him with one blow.

The forester was trying to stop the fire by *felling* the trees in its path.

The angry beast rushed at the hunter, but was *felled* by a well-aimed thrust.

Exercise 35. — Oral

Fill the blanks in the following sentences with the proper forms of *fall* or *fell*.

1. He ——— upon his knees.
2. The river has ——— a foot.
3. The stronghold ——— after a short siege.
4. He has ——— more trees than I.
5. Stocks have ——— below par, in many cases.
6. The policeman ——— the thief with his club.
7. The wounded soldier ——— behind on the march to Paris.
8. He has ——— a victim to his old habit.
9. While he was ——— a tree, he hurt his foot.
10. I ——— heir to a large estate.

Rule 17. — Use the indicative mood to express a supposition which is assumed to be true or which is made without any suggestion of its improbability.

EXAMPLE: That house *is* a hundred years old.

Rule 18. — Use the subjunctive mood to express a supposition which is considered by the speaker to be untrue, improbable, or contrary to fact; use this mood, also, to express a wish.

EXAMPLES:

If I *were* he, I would not do that.

I wish he *were* here.

INDICATIVE AND SUBJUNCTIVE

INDICATIVE		SUBJUNCTIVE	
Present		*Present*	
Singular	*Plural*	*Singular*	*Plural*
I am	We are	I be	We be
Thou art	You are	Thou be	You be
He is	They are	He be	They be
Past		*Past*	
I was	We were	I were	We were
Thou wast	You were	Thou wert	You were
He was	They were	He were	They were
Present		*Present*	
I call	We call	I call	We call
Thou callest	You call	Thou call	You call
He calls	They call	He call	They call
Past		*Past*	
I called	We called	I called	We called
Thou calledst	You called	Thou calledst	You called
He called	They called	He called	They called

Exercise 36.— Oral

Fill the blanks in the following sentences with forms of the verbs in the correct mood, or, when two forms are given, select the correct one.

1. If I ——— in his place, I should go.
2. How I wish he ——— here now.
3. He wishes that I ——— eligible.
4. Would that I ——— able to help you!
5. ——— he the president, I could secure this favor for you.
6. I wish I ——— in Paris now.
7. Be careful lest he (fall, falls).

Rule 19. — *Ought* is a defective verb and can not be conjugated. Therefore, do not use such forms as *hadn't I ought to go* and *hadn't I ought to have gone*, but use *ought I not to go* and *ought I not to have gone*.

Rule 20. — Do not use | **Use**

couldn't hardly	**could hardly**
couldn't scarcely	**could scarcely**
hadn't but	**had but**
hadn't only	**had only**

Rule 21. — Pronouns ending in *self* should be used only to denote emphasis or express a reflexive idea.

EXAMPLES:

I *myself* would be insulted. (Emphasis)
I hit *myself*. (Reflexive)

Caution: Do not say, *John and myself went. Myself* in this sentence does not express an emphatic or a reflexive idea.

Rule 22. — Use *either*, *neither*, in speaking of one of two persons or things.

EXAMPLES:

Take John or Frank as guide; *either* knows the way.
Has *neither* of you two girls my pen?

Rule 23. — Use *any one*, *no one*, in speaking of one of more than two persons or things.

EXAMPLES:

Invite Mary or Mabel or Julia; *any one* of them will be welcome.
Has *no one* of you four fellows the courage to do this?

Rule 24. — Never use an unnecessary personal pronoun after the subject of a sentence.

EXAMPLE:

Do not say, *John, he was too lazy to succeed.*
Say, *John was too lazy to succeed.*

Rule 25. — Use *can* and *could* to denote ability or possibility.

EXAMPLES:

I *can* see the reason for that now.
I *could* do that once.
He *could* have gone.

Rule 26.—Use *may* and *might* to denote permission.

EXAMPLES:

You *may* go now.
He said that I *might* help him.

Rule 27.—With the verbs *smell*, *look*, *sound*, *taste*, *grow*, and *seem* use (*a*) an adjective when the modifier applies to the subject of the verb, (*b*) an adverb when the modifier applies to the verb itself.

Example of (*a*) She looked *sad.*
Example of (*b*) She looked *sadly* at the boy.

Exercise 37. — Oral Review

Supply the correct form of pronouns or correct the whole sentence if necessary.

1. Did I appear to be like (he, him)?
2. I ought to leave now, hadn't I?
3. This is the speaker (who, whom) I believe you heard.

4. (She, her) and her friends I admire.

5. I promised to let Mildred and (she, her) go to the theater.

6. (Whoever, whomever) wishes a position may apply at the office.

7. (Who, whom) do you think they will select as candidates?

8. I hadn't only one lesson to study last evening.

9. That must be decided by James and (she, her).

10. Why did you imagine the lady to be (she, her)?

11. (Who, whom) do you think it could be?

12. Mr. Clark, for (who, whom) the design was made, was not satisfied.

13. (They, them) and their comrades I shall invite.

14. I should give (he, him) the work sooner than (she, her).

15. The credit belongs to Mary and (she, her).

16. If I (was, were) she, I should leave immediately.

17. It was thought to have been (he, him) who did it.

18. Prices have been (correct form of *rise* or *raise*) this fall.

19. He told his plan to those (who, whom) he believed would carry it out.

20. My mother gave Helen and (I, me) a party.

21. We should like to be (they, them).

22. She was not talking to (we, us) girls at all.

23. The guard permitted May and (I, me) to enter.

24. I am not positive about (Henry, Henry's) going to college.

25. They elected James and (he, him) as managers.

26. (Who, whom) do you think they will choose?

27. Every one (know, knows) what is (his, their) part in the work.

28. Why did they believe me to be (she, her)?

29. It seems to be (I, me) whom you blame.

30. The physician (who, whom) I believed would take the case, proved to be out of town.

31. It was known to have been (he, him).

32. He is a witness (who, whom) I believe to be trustworthy.

33. I wonder (who, whom) you think me to be.

34. I have some work for (whoever, whomever) is unoccupied.

35. Let Edward and (he, him) do the work.

36. He is the artist (who, whom) I thought would become famous.

37. Why did you think it was (they, them)?

38. (Who, whom) should you like most to be?

39. Give your vote to (whoever, whomever) seems to be the best man for the place.

40. That is the guide (who, whom) I imagine was employed by Henry M. Stanley.

41. She (past tense of *rise* or *raise*) to greet her friends.

42. All will work against (whoever, whomever) is dishonorable.

43. He has (correct form of *lie* or *lay*) down on the couch.

44. I interviewed the carpenter (who, whom) I hope will build our porch.

45. Let (whomever, whoever) fails, take the test later.

46. It is (some, somewhat) colder to-day.

47. He did not do that as well as (she, her).

48. I believe (whoever, whomever) is in earnest will succeed.

49. She spent her vacation with (whoever, whomever) needed her most.

50. All those (who, whom) we knew, came to see us depart.

51. I want you and (he, him) to come again.

52. How do I know (who, whom) to hire?

53. (Who, whom) does she appear to be like?

54. She wanted to know (who, whom) would be willing to do it.

55. I have not planned (who, whom) the next visitor shall be.

56. (Who, whom) do you consider is the fastest runner?

57. (Who, whom) do you consider to be the fastest runner?

58. They found it never had been (she, her).

59. If I were (they, them), I never would consent.

60. Do you think it was (they, them) who moved yesterday?

61. (Who, whom) did you say it was?

62. Do you want me to thoroughly sweep this room?

63. It is not (we, us) who are to blame.

64. I know that man to be (he, him).

65. I believe those people to be (they, them).

66. They have often taken me to be (she, her).

67. How did they prove it to be (he, him)?

68. (Who, whom) did you suppose the director to be?

69. Without doubt I know it to be (they, them).

70. (Who, whom) did you think I was?

71. It was supposed to be (she, her).

72. I thought the painter to be (he, him).

73. Often have I longed to be (he, him).

74. It proved to be (they, them) (whom, who) we heard.

75. (Who, whom) do they seem to be?

76. We supposed the new family to be (they, them).

77. Every one should attend to (his, their) own affairs faithfully.

78. Everybody quietly took (his, their) departure.

79. Nobody can thrive without (his, their) daily food.

80. Many a person will sacrifice (his or their) (life or lives) for (his or their) country.

81. Should anyone need water, (he, they) will find it in the cooler.

82. I tried in vain to account for (his, him) doing that.

83. I do not approve of (John, John's) going to-day.

84. She was not (so, as) clever as (he, him).

85. He says she is taller than (I, me).

86. Maria is (some, somewhat) older than (I, me).

87. She has improved (some, somewhat) this quarter.

88. He refused to recklessly endanger his life.

89. How long have we (sat, set) here?

90. He wanted to either go by way of Chicago or St. Louis.

91. I think I shall (lay, lie) down.

92. The matter has been (laid, lain) before the committee.

93. The motion has (laid, lain) on the table for two meetings.

94. She has (set, sat) there since I scolded him.

95. I have (set, sat) the basket down.

96. He was anxious to never have a failure.

97. Don't you think she had ought to have gone?

98. Hadn't he ought to have prepared that lesson?

99. If I (was, were) in his place, I'd go.

100. If I (was, were) you, I'd take a vacation.

101. The greatest of all the Elizabethan dramatists (was, were) William Shakespeare.

102. Born in Stratford-on-Avon in 1564, he hadn't hardly any education.

103. He married Ann Hathaway (who, whom) you may know, was several year his senior.

104. Her cottage, about which (lay, laid) the fresh fields of Warwickshire, is a beautiful spot.

105. When a young man, he went to London where he was liked by (whoever, whomever) he knew.

106. His plays are read and reread by (whomever, whoever) admires the best in literature.

Chapter V

CAPITALS AND PUNCTUATION

1. Introductory. — If books were printed without any capitals or signs of punctuation, we should find the reading of them an irksome task, if not an absolute impossibility. The constant effort required to decipher the monotonous text would fatigue both our eyes and our minds. The effect produced would be similar to that which we receive from a speaker who delivers a discourse without varying the tones of his voice, his gestures, or his facial expression. In writing, we resort to the use of capitals and punctuation to make our thought so clear that the reader will readily understand what we wish to express.

Punctuation is largely a matter of practice and common sense. A trained ear, a ready intelligence, a sense of the different values of ideas, are acquirements which come through practice alone. Yet certain rules are generally accepted, and it is with them that we are concerned.

2. The Use of Capitals. — Capitals are used for:

1. The first word of every sentence.
2. The first word of every line of poetry.

3. The first word of a formal statement or resolution.

Resolved: That all nations should belong to the Hague Conference.

4. The first word of a direct quotation.

He said, "The day is done."

NOTE: Brief phrases directly quoted within the sentence are not capitalized.

In studying ballads, then, we are studying the "poetry of the folk," and the "poetry of the folk" is different from the "poetry of art." KITTREDGE

5. The first word and every important word in the title of a book, play, poem, composition, etc. Unimportant words, as conjunctions, articles, and prepositions within the title, are not capitalized.

The Taming of the Shrew.
Beyond Good and Evil.
Fragment of an Ode to Maia.

NOTE: Some libraries capitalize only the first word of a title. This practice is not yet generally followed.

6. The first word of every group of words paragraphed separately in an itemized list.

Money may be remitted by:
(1) Registered letter.
(2) Express money order.
(3) Postal money order.
(4) Check or draft.

7. Proper names, proper adjectives, and words considered as proper names.

John, Thomas Jefferson, English, British.

(1) Days of the week, months of the year, holidays.

Sunday, April, Christmas.

NOTE: The names of the seasons are not capitalized.

(2) North, South, East, West, etc., when referring to sections of the country.

The West is not nearly so densely populated as the East.

NOTE: When indicating mere points of the compass, these words are not capitalized.

He was born in the southeastern part of the state.

(3) Official titles or titles of honor, used with the names of their bearers.

President McKinley, Captain Jenks, Sir William.

NOTE 1: Two capitals are used in double titles.

Lieutenant-Governor Cushing, Vice-President Marshall.

NOTE 2: The prefix *ex* before a title is not capitalized.

After ex-President Roosevelt had completed his administration, he went to Africa.

(4) Names of political parties, religious sects, etc.

Democrats, Republicans, Episcopalians.

(5) Names of important events or documents.

The Reign of Terror, the Congressional Record.

(6) Words denoting relationship when used alone or when followed by a proper noun, but not when used with a possessive pronoun.

He met Uncle George and Mother at this station.
He told it to his uncle.

8. The pronoun *I* and the interjection *O*.

"O world! O life! O time!" I heard him say.

9. Abbreviations of titles and degrees, names of organizations, names and initials of persons.

Mr., Dr., Ph.D., I. O. O. F. (Independent Order of Odd Fellows), Chas. E. Parker.

10. The words *article*, *paragraph*, *section*, *chapter*, *book*, when used with a number.

Book I, Chapter VI, Article 4, Section 7, Paragraph 10.

11. Bible, Scripture, books of the Bible, names of the Deity, and personal pronouns indicating the Deity.

Genesis, Epistle to the Romans.

He knows the cause; His ways are wise and just;
Who serves the King must serve with perfect trust.
VAN DYKE

Exercise 38. — Written

Supply capitals wherever needed and give your reasons.

1. the poem *crossing the bar* was written by tennyson, shortly before his death.
2. president lincoln said there should be no north and south.
3. you will find the story of artegall in spenser's faerie queene, book V.
4. whom the lord loveth, he chasteneth.
5. did you spend your easter vacation east or west of pittsburg?
6. wm. l. douglas, ex-governor of massachusetts, is a shoe manufacturer.

7. the renaissance shows its influence in england during the sixteenth century.

8. the third book of the bible is leviticus.

3. The Use of the Period. — The period is used:

1. At the end of a declarative or an imperative sentence.

The author of *A Tale of Two Cities* died a wealthy man.

Never leave that till to-morrow which you can do to-day.

2. To indicate an abbreviation.

John G. Hibben, Ph.D., is president of Princeton University, Princeton, N. J.

NOTE 1: Do not use a period after *Miss;* as this, unlike *Mr.* and *Mrs.*, is not an abbreviation.

NOTE 2: Expressions like 1st, 3d, 16mo, 4to, 8vo, etc., are not abbreviations and hence do not require a period.

3. After figures used to number paragraphs.

NOTE: For illustrations, see various paragraphs in this book. When such figures are inclosed in marks of parenthesis, no period is placed after them. For illustrations, see pages 111–112 of this book.

4. After letters of the alphabet used in topical outlines.

For illustrations, see outline, Appendix B.

NOTE: When such letters are inclosed in marks of parenthesis, no period is used.

5. After the name of a speaker in the report of a debate, of proceedings in Congress, and of other formal discussions.

> Mr. Foster. When was that bill introduced?
> Mr. Cummings. On February 14, 1912.

6. After the name of a speaker in a dramatic composition.

> Miss Stuart. No, no, no! I'm all right.
> Johnson. Sure?

7. Several periods are often used instead of stars to denote the omission of parts of a text.

> The tablet . . . is to be mounted on a slab of slate stone, etc.

4. The Use of the Comma. — No other punctuation mark needs such detailed explanation as the comma. So various and so numerous are its services that its importance cannot easily be overestimated. The following rules should serve as general guides, although, in many particular instances, their application must be determined largely by the context. Very often the writer must decide whether the meaning is clear enough to warrant the omission of a comma. Good judgment and discretion are the all-important referees.

The comma is used:

1. To set off an introductory word or phrase not closely related to the words which immediately follow.

Without, the structure is strictly Indian.

On the outbreak of the second war with France, Thomas Cromwell was a busy and influential member of the Commons in Parliament.

NOTE: If the introductory word or phrase seems closely related to the words which immediately follow, or if the introductory phrase is very short, the comma is usually omitted.

Of his honesty there can be no question.

From that moment he would scarcely spare me from his sight.

2. To separate an introductory dependent clause from an independent clause.

When an individual succeeds in tapping his reserve energies, others marvel at the tremendous tasks he accomplishes.

Exercise 39.—Written

Insert commas where needed.

1. Indeed the whole country about Stratford-on-Avon is poetic ground.
2. In short every one of the savages decked himself with paint.
3. Below the river broke into rapids.
4. With a heavy heart he returned to his work.
5. Whenever possible an advertisement should have a news interest.
6. As the telephone was out of order I was obliged to deliver the message in person.
7. If the hive be disturbed by rash and stupid hands it will yield bees instead of honey.
8. Since the invention of printing books have multiplied without number.

3. To separate parenthetical words, phrases, or clauses (that is, words, phrases, or clauses which might be omitted without destroying the main sense of the sentence) from the rest of the sentence.

I am, nevertheless, not convinced.
Commerce, for instance, develops according to certain principles.
He had decided, he said, to refuse the offer.

Exercise 40.—Written

Insert commas where needed.

1. Business after all is nothing less than a science.
2. New York as we all know has developed eminently rich men.
3. Inimitable indeed is Dickens's description of the death of little Paul.
4. The judge too was much impressed.
5. There is I must confess little good to be derived from that solution of the problem.
6. An exacting employer therefore may develop unsuspected ability in his employees.
7. Once in a while though only once in a while a series of advertisements can be planned which will have a serial interest.

4. To separate the terms of a series which have the same construction and are not connected by conjunctions. Should a conjunction occur between the last two terms, it does not displace the comma but follows it. Take the sentence: *He toiled day after day, week after week, month after month.* In this sentence we have several phrases similar in construction. We call them *terms.* Because they follow one another, we designate

them as *terms in a series*, and separate them by commas. The terms of a series may consist of words, phrases, or clauses.

NOTE: If two terms in the series are considered as a unit, no comma should be used within the unit.

He studied the dramas of Shakespeare, Marlowe, Webster, and Massinger and Ford. (Massinger and Ford collaborated in the writing of dramas; hence no comma is used before the *and*.)

He served coffee, fruit, cold meat, and bread and butter. (Here *bread and butter* are considered as a unit.)

She ordered from the store meat, potatoes, rice, cheese, bread, and butter. (Here *bread* and *butter* are not considered as a unit.)

EXCEPTION: The comma is omitted before the *and* in a firm name composed of three or more parts. Meekins, Packard & Wheat; Browning, King & Company.

Exercise 41.—Written

Insert commas where needed in the following sentences.

1. Find out how one gets saves spends gives lends borrows and bequeaths money and you have the character of the man in full outline.
2. He was a gentleman a strong man and a patriot.
3. He has no shirt to his back no shoes to his feet and no roof over his head; he is like the flies in the air who have none of these things.
4. The crabbed boy the conservative boy the boy who is not popular with his fellows is not likely to make a good salesman.

5. The average girl's horizon is bounded on the north by her clothes on the south by her social relations on the east by her private hopes and on the west by her income; four solid walls that shut out very thoroughly the world's light and movement.

6. Mr. Gray had been known to all Boston as having grown up among them from humility from obscurity from poverty to wealth and consideration.

7. It is Clive returned from Malta from Gibraltar from Seville from Cadiz and with him our dear old friend the Colonel.

8. He (Napoleon) knew the path to it lay over wounded and slaughtered millions over putrefying heaps of his fellow creatures over ravaged fields smoking ruins pillaged cities.

9. What we need is an education that teaches men to look in various directions qualifying them for different pursuits enabling them to do what they desire and choose and fitting them to do something else if that which they select shall not continue to be profitable or desirable.

10. The exhilaration of the rapid flight the crack of the whip the mad rhythm of the hoofs the witchery of the night hour the risks of the situation the very madness of the whole enterprise all combined to set the widow's gay blood delightfully astir mounting to her light brain like sparkling wine.

5. To set off non-restrictive phrases or clauses.

A restrictive phrase or clause is one that limits that which it modifies. To remove a restrictive phrase or clause would alter the meaning; therefore, no comma separates it from the word it modifies.

A non-restrictive phrase or clause is one inserted for the purpose of additional statement, often of an

explanatory nature. It might be removed from the sentence without changing the main idea. Therefore, commas separate it from the rest of the sentence. A restrictive phrase is absolutely necessary to the sense of the sentence; a non-restrictive phrase is included merely for the purpose of greater clearness.

Cyclones, which are so common in the West, rarely visit the New England states. (*Non-restrictive;* hence, commas)

Cyclones which sweep over Kansas often cause considerable damage. (*Restrictive;* hence, no commas)

The adding machine, which has been on the market several years, is widely used throughout the country. (*Non-restrictive*)

The adding machine which the First National Bank installed is a great time-saver. (*Restrictive*)

Exercise 42.—Written

Insert commas where necessary.

1. Wall Street which is one of the smallest streets in New York is one of the great centers of finance.
2. Peary who is a Bowdoin graduate discovered the North Pole.
3. The man who strives advances.
4. People who seek trouble find it.
5. Conditions of life which existed in the days of early Rome are now being investigated by archæologists.
6. Jones who had toiled incessantly was awarded the scholarship.
7. He substituted for Williams who was the regular quarter-back.
8. The wisest man is he who profits by the experience of others.

9. Tramps like bad pennies are always turning up.

10. Profane words like rank weeds choke the finest thought.

6. To separate words or phrases in apposition.

The late Justice Lurton, a Democrat, was appointed a member of the Supreme Court by ex-President Taft, a Republican.

Exercise 43.—Written

Insert commas where necessary.

1. Pope the man is a far different creature from Pope the poet.

2. The green carnation is an actuality the outcome of experiments by Luther Burbank.

3. Poetry one of the earliest of the arts survives as one of the loftiest.

4. The Canadian Pacific one of the great railroads of Canada runs through trains daily from Seattle to Minneapolis.

5. New York the largest city in the United States has a population of more than four million.

7. To separate words in direct address from the rest of the sentence.

Lord, I have loved the habitation of thy house.

PSALM XXVI

Lord God of Hosts, be with us yet,
Lest we forget, lest we forget!

RUDYARD KIPLING

Exercise 44.—Written

Insert commas where necessary.

1. Come into the garden Maud.

2. Well my dear fellow what excuse have you to offer?

3. Britons you stay too long.
4. Queen of fragrance lovely Rose
The beauties of thy leaves disclose!

BROOME

8. To indicate the omission of words easily understood.

His home was in Cleveland, Ohio.
During the first year he saved $50; during the second, $75; and during the third, $100.

Exercise 45. — Written

Insert commas where necessary.

1. Send this package to Kalamazoo Mich.
2. London in 1910 had a population of 7,253,000; Paris of 2,888,000; Vienna of 2,031,000; they are the three largest European capitals.
3. The Republican candidate for President in 1912 was Taft; the Progressive candidate Roosevelt; the Democratic candidate Wilson.

9. To separate a short quotation in declarative or imperative form from the words of explanation which follow in the sentence; to separate the words of explanation in a sentence from a short quotation which follows.

"That was a mistake," was his response.
She inquired, "What did you say?"

10. To separate the words of explanation inserted between parts of a quotation, or to separate a quotation inserted between words of explanation.

"That was," he repeated, "a mistake."
He said, "It is snowing," and ran for his sled.

Exercise 46. — Written

Insert necessary commas (See Rules 9 and 10).

1. "Do the square thing" he advised.
2. With an air of amazement she inquired "But how did he happen to know the treasure was there?"
3. "My advice is" continued the captain "that we discontinue the search."
4. "Beauty is truth" writes Keats "truth beauty."
5. "If you had been a day earlier" was the greeting of the hotel clerk "you would have seen the carnival."

11. To separate a long clause from the rest of a compound sentence. The comma precedes the main conjunction. Short, closely related clauses of a compound sentence are separated from one another by a comma when the conjunction is omitted.

She found him waiting for her at her journey's end, and they walked away together through the streets.

Thrones tottered, Europe trembled.

Exercise 47. — Written

Insert necessary commas.

1. Men may come and men may go but I go on forever.
2. The uses of occasional adversity are sweet and necessary for they remind us of our advantages.
3. Faraday produced the theory of lines of force but the mathematicians immediately attacked it.
4. I came I saw I conquered.
5. The Bulgarians are a people with many fine qualities and they have been a valuable stabilizing force in the Balkans.

12. To separate adjective or adverbial phrases out of their normal order.

Despite his handicaps, he was a great orator.

Frail as thy love, the flowers were dead
Ere yet the evening sun was set.

For the ordinary mechanic, this process has little or no value.

Exercise 48. — Written

Insert necessary commas.

1. With voices fierce they demanded recognition.
2. Great masses of cloud heavy and dark were piled in the western sky.
3. Despite a running fire of shots they rode forth bravely and boldly.
4. Just for a handful of silver he left us.
5. The sailor swart and tar-stained looked like an old sea god.

Exercise 49. — Written

Miscellaneous uses of the comma.

Insert necessary commas. State your reason for every comma inserted.

1. Rip Van Winkle inherited however but little of the martial character of his ancestors.
2. Whenever he went dodging about the village he was surrounded by a troop of children hanging on his skirts clambering on his back and playing a thousand tricks on him with impunity.
3. His son Rip an urchin begotten in his own likeness promised to inherit the habits with the old clothes of his father.

4. Rip Van Winkle however was one of those happy mortals of foolish well-oiled dispositions who take the world easy eat white bread or brown whichever can be got with the least thought or trouble and would rather starve on a penny than work for a pound.

5. Rip's sole domestic adherent was his dog Wolf who was as much henpecked as his master.

6. Nicholas Vedder landlord of the inn was rarely heard to speak but smoked his pipe incessantly.

7. In a long ramble on a fine autumnal day Rip had unconsciously scrambled to one of the highest parts of the Kaatskill mountains.

8. He reiterated his visits to the flagon so often that at length his senses were overpowered his eyes swam in his head his head gradually declined and he fell into a deep sleep.

9. The appearance of Rip with his long grizzled beard his rusty fowling piece his uncouth dress and an army of women and children at his heels soon attracted the attention of the tavern politicians.

10. "What is your name my good woman?" asked he.

11. Rip's story was soon told for the whole twenty years had been to him but as one night.

12. It is a common wish of all henpecked husbands in the neighborhood when life hangs heavy on their hands that they might have a quiet draught out of Rip Van Winkle's flagon.

13. One September night a family had gathered round their hearth and piled it high with the driftwood of mountain streams the dry cones of the pine and the splintered ruins of great trees that had come crashing down the precipice.

14. "Ah! this fire is the right thing" cried he "especially when there is such a pleasant circle round it."

15. To chase away the gloom the family threw pine branches on the fire till the dry leaves crackled and the

flame arose discovering once again a scene of peace and humble happiness.

16. Within the fire was yet smouldering on the hearth and the chairs in a circle round it as if the inhabitants had but gone forth to view the devastation of the slide and would shortly return to thank Heaven for their miraculous escape.

17. The story has been told far and wide and will forever be a legend of these mountains.

18. His name and person utterly unknown his history his way of life his plans a mystery never to be solved his death and his existence equally a doubt — whose was the agony of that death moment?

5. The Use of the Semicolon. — The semicolon is used:

1. To separate the clauses of a compound sentence which are long or which are not closely connected.

> Cowards die many times before their death;
> The valiant never taste of death but once.
>
> SHAKESPEARE

Exercise 50. — Written

Insert necessary semicolons.

1. The vigor of Omar began to fail the curls of beauty fell from his head strength departed from his hands, and agility from his feet.

2. Success largely depends on your attitude toward your work and results are the indications of application in your work.

3. The careless man is satisfied with whatever he does offhand the careful man is never satisfied until he has made revision after revision.

2. To precede such words and phrases as: *namely, therefore, then, consequently, moreover, as, so, otherwise, however, still, hence, besides, accordingly, also, that is, for example,* when they introduce explanatory material or join principal clauses. Commas usually follow these expressions.

The poems of Keats are mainly lyrical; that is, they express the emotions of the writer in a series of cadent phrases.

Exercise 51.—Written

Insert necessary semicolons and commas.

1. He was unfaithful in his former position therefore do not employ him.
2. The plural sign of a compound word is usually added to the main part of the compound as *sisters-in-law.*
3. There is one great safeguard against European intrusion namely the Monroe doctrine.
4. We must stick by what we believe otherwise no one can have confidence in our opinions.

3. To separate members of a compound sentence which contain commas within themselves.

On the sward at the cliff-top,
Lie strewn the white flocks;
On the cliff-side, the pigeons
Roost deep in the rocks.

MATTHEW ARNOLD

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him.

SHAKESPEARE

Exercise 52. — Written

Supply the necessary punctuation.

1. Because you were faithful you deserve praise because you were the most scholarly you deserve the prize.'

2. To think is good to think and reflect is better to think reflect and then act is best.

3. He was courteous not cringing to superiors affable not familiar to equals and kind but not condescending to inferiors.

4. To set off a series of separate statements which are dependent on what precedes or follows them.

> He was a genuine fool: he spent his money uselessly; he treated whomever he met, indiscriminately; and he expected to be judged a good fellow in return.

Exercise 53. — Written

Punctuate the following:

1. She told how the outing had been planned where the crowd had spent the day and why the day had been so pleasant.

2. Although he had fought all his life to subdue this weakness although he had enlisted all the resources of his mind and will in the conflict against his fiery thirst although he hated himself because of his slavery to alcohol he finally died a drunkard.

6. The Use of the Colon. — The colon is used:

1. To indicate that something of importance follows; as,

(1) An enumeration, or list, or an explanatory or illustrative clause.

> The following members are on the reception committee: Dr. Jones, Judge Barnes, ex-Senator Barry.

(2) A long or formal quotation.

Coleridge points out the moral of *The Ancient Mariner* in this stanza:

"He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all."

Exercise 54.—Written

Punctuate the following sentences.

1. There are three cardinal virtues faith hope and charity.
2. Relative clauses are of two kinds restrictive and non-restrictive.
3. It was George Washington who said "To persevere in one's duty and be silent is the best answer to calumny."
4. Hazlitt makes the acute observation "No really great man ever thought himself so."

2. To separate the different members of a compound sentence which contain semicolons within themselves.

It is too far; the journey is too hazardous: only the foolhardy attempt such feats.

3. To follow the salutation in a formal letter.

My dear Sir:
Gentlemen:

4. To follow such expressions as: *as follows, thus, in the following manner,* etc.

The old proverb goes as follows: One good turn deserves another.

Exercise 55. — Written

Punctuate the following sentences.

1. He came from the North she came from the South he was interested in science she was interested in literature he was somewhat of a recluse she was fond of society and yet they seemed an ideally matched couple.

2. Emerson sums up his ideas on government thus "Government has been a fossil it should be a plant."

3. In 1809 five noted men were born Gladstone the statesman Darwin the scientist Tennyson the poet Chopin the musician Abraham Lincoln the man of the people.

7. The Use of the Dash. — The dash is used:

1. To denote a sudden change in thought.

Go into the library — I mean, go into the parlor.

2. To set off explanatory expressions. Parenthesis marks ( ) may be used in this connection.

Some — only a small number — withdrew from the contest.

Lincoln — if it be fair to make a comparison — was, it seems to me, greater than Washington.

3. To denote a sudden pause or break in thought, or the broken speech of uncontrolled emotion.

I should have realized my danger, but, —

She sobbed, "I have — I have — missed the — the — last train."

4. With the colon often before quotations, formal statements, and, in the report of a speech, after the salutation.

We looked in his Bible, and there was a slip of paper at the place where he had marked the text:—
"They desire a country, even a heavenly . . ."
EDWARD EVERETT HALE

Failing the constitution of the Tribunal by direct agreement between the parties, it shall be formed in the following manner:—
Each party shall appoint two arbiters and these shall together choose an umpire. . . .
From ART. XXXII, *Hague Arbitration Convention*

Mr. President and Fellow-Citizens of New York:—
The facts with which I shall deal this evening, etc. . .
ABRAHAM LINCOLN

5. To sum up the thought of a sentence.

Patience, skill, perseverance — all were secrets of his power.

6. To follow a capital letter, indicating the name of a person or place.

The book was by G—— K—— C——.

8. The Use of the Apostrophe. — The apostrophe is used as a superior character; that is, one inserted above the letters of the word.

1. To denote the possessive case of nouns and indefinite pronouns.

It was John's book.
It was no one's affair.
The lawyers' clerks.
Ellis and Blackwell's Geometry. (One book).
Field's and Arden's Spellers. (Two books.)

2. To indicate the omission of letters.

It's a matter of taste.
He can't work accurately.

3. To form the plural of signs, figures, and letters.

Mind your p's and q's.
The sizes range from 1's to 8's.
—'s, +'s.

Exercise 56.—Written

Supply the necessary punctuation.

1. None of the other refreshment stands there were a few seemed so pleasing as Joes.

2. There arose a shout a shout in which the miners children did not join.

3. Capt K cant shoot accurately.

4. "I should sh should have sh should have been pre present" was his stuttering excuse.

5. The learning of the a b c s may seem old-fashioned but and this we'll all concede many old-fashioned methods can still be advantageously retained.

Exercise 57.—Written

Punctuate the following sentences.

Determine (*a*) the number of the noun, (*b*) its ending, (*c*) the rule that covers (*a*) and (*b*). See Appendix A, I, 8.)

1. The boys hat was blown off by the wind.

2. The ladies department of the bank is now furnished.

3. Above the door are the words, *Boys Side.*

4. The sign read, *Childrens Shoes of All Sizes for One Dollar.*

5. Mens hats are made at that mill.

6. Mansfield and Johnsons speller is just out.
7. He used both Lucas and Harts spellers in his classes.
8. Burns poetry is read by the seniors.
9. Dickens *A Tale of Two Cities* was produced once by Henry Miller.
10. He made that donation for his conscience sake.

9. The Quotation and the Use of Quotation Marks. — The direct words of another are inclosed by quotation marks (" "). A quotation, as a rule, begins with a capital letter. If, however, it is only a word, a phrase, or a clause quoted as a part of the writer's own sentence, it begins with a small letter.

The speaker was "a fellow of infinite jest" and infantine gestures.

1. A quotation is separated from explanatory material by some mark or marks of punctuation.

"You will observe," began the colonel, "that such occurrences are rare."

2. A quotation is punctuated according to its use in the sentence.

Exercise 58. — Oral

Examine the following sentences. Account for capitalization and punctuation. Note the position of quotation marks in their relation to the other marks of punctuation. Note also that explanatory material may divide a quotation. Discuss how this affects the capitalization of the divided parts. Analyze sentences 3, 4, 7, 8, 9, 10, 11, and formulate rules to cover these examples.

1. "Where will he get the money?" Frank inquired.
2. Frank said, "It is all over."
3. "He will help you," said Mary, "if you can go now."
4. "I am hurt," moaned the child. "I can go no farther."
5. Margaret cried to me, "Can't you help him!"
6. "I didn't do it!" he gasped.
7. "Mary," said John, "Frances is going."
8. "I shall come," said Frank, "when Father returns."
9. "I am all right," whispered John. "Tell Mother now."
10. "Oh!" said Tom, "that would about kill him!"
11. "Hurrah!" yelled the boy. "To-morrow we have no school!"
12. "Ah, there you're mistaken!" laughed the amused boy.

NOTE: A formal quotation is usually separated from the explanatory material by a colon; as, Kossuth said: "Liberty should not be either American or European, — it should be just *liberty*."

Exercise 59. — Written

Punctuate the following sentences.

1. When shall I come I asked
2. He shouted to me through his hands grab the rope
3. Beware of the trains he cried
4. She said in a preoccupied way I don't care
5. I'll do that she said but not now
6. He will be killed thought he But there are three stories and so possibly I have time
7. Leave me alone with her she entreated
8. Enough of this he whispered in a low voice I will not be responsible for the outcome
9. You were very good to me once before she replied
10. Come I said with emphasis we will go on
11. Where he asked do you think I am going
12. Mother said the child they are calling you now

13. And what my boy may be the meaning of all this was her question
14. You seem to think replied Robert that I am afraid
15. I am afraid returned Howard that you dont know all
16. No he answered it is not there

3. In conversation, the words of a speaker, together with the explanatory material, form one paragraph. A new paragraph is made to indicate the speech of another. In this way, the reader can follow the dialogue with ease.

In my turn, I stepped back. But, in making the action, I detected in his eyes some latent fear of me.

"You look at me," I said, forcing a smile, "as if you had a dread of me."

"I was doubtful," he returned, "whether I had seen you before."

"Where?"

He pointed to the red light he had looked at.

"There?" I said.

"Yes."

"My good fellow, what should I do there? However, be that as it may, I never was there, you may swear."

DICKENS: *The Signal Man.*
(Adapted.)

Exercise 60. — Oral

Account for the paragraphing in the foregoing extract. State reasons for all marks of punctuation.

Exercise 61. — Oral

Bring to class short conversations. Analyze for paragraphing and punctuation.

Exercise 62.—Written

Write a conversation upon any one of the following subjects.

1. A broken dish.
2. A mishap to a friend's bicycle.
3. An interview to secure a position.
4. The merits of a new commodity.
5. An account of a play in a game.
6. Two women at a bargain counter.
7. Two old soldiers recalling past days.
8. A barber and a customer.
9. A salesman and a grocer.
10. A sailor and a longshoreman.
11. An army officer and a captured spy.
12. Three boys on a mountain climb.

4. When a quotation consists of more than one paragraph, quotation marks are placed at the beginning of the quotation in the first paragraph, at the beginning of each succeeding paragraph, and at the end of the last one.

President Lincoln said: "Fourscore and seven years ago .....
all men are created equal.

"Now we are engaged .....
.....
.....
.....that we should do this.

"But in a larger sense.....
.....
.....
.....
.....for the people shall not perish from the earth."

Exercise 63.—Written

Copy a quotation of two or three connected paragraphs to illustrate the foregoing rule.

5. A quotation within a quotation is usually inclosed by single quotation marks (‘ ’).

"On what shelf is Hope's 'Prisoner of Zenda'?" asked the child.

The child called to her sister, "I can't find 'Who is Sylvia?'"

Query: What is the reason for the position of the question marks in the two foregoing illustrations?

Exercise 64.—Written

Punctuate the following according to the foregoing rules.

1. He who wants to read a good story said Mr. White should read Wilkie Collins' *Moonstone*
2. John replied quoting the immortal Shakespeare I should say neither a borrower nor a lender be
3. As he was trying to extricate his machine from the mud Frank quoted laughingly my kingdom for a horse
4. Mr. Willis forgot whispered the child and said aint
5. The word skiddoo is slang said the teacher

6. Indirect quotations are not inclosed in quotation marks.

"I am going," says Tom. (Direct)
Tom says that he is going. (Indirect)
"I am going," said Tom. (Direct)
Tom said that he was going. (Indirect)

Exercise 65. — Written

Change the quotations in previous exercises to the indirect form, and punctuate correctly.

Exercise 66. — Written and Oral

Insert commas, semicolons, colons, wherever necessary. State your reason for every punctuation mark used.

1. It was September 1429 the weather had fallen sharp a flighty piping wind laden with showers beat about the township and the dead leaves ran riot along the street. Here and there a window was already lighted up and the noise of men-at-arms making merry over supper within came forth in fits and was swallowed up and carried away by the wind. The night fell swiftly the flag of England fluttering on the spire top grew ever fainter and fainter against the flying clouds — a black speck like a swallow in the tumultuous leaden chaos of the sky. As the night fell the wind rose and began to hoot under archways and roar amid the tree-tops in the valley below the town.

STEVENSON

2. All the coin was gold of antique date and of great variety French Spanish and German money with a few English guineas and some counters of which we had never seen specimens before. There were diamonds — some of them exceedingly large and fine — a hundred and ten in all and not one of them small eighteen rubies of remarkable brilliancy three hundred and ten emeralds all very beautiful and twenty-one sapphires with an opal. Besides all this there was a vast quantity of solid gold ornaments nearly two hundred massive finger rings and earrings rich chains — thirty of these if I remember eighty-three very large and

heavy crucifixes five censers of great value a prodigious golden punch-bowl ornamented with richly chased vine leaves and Bacchanalian figures with two sword handles exquisitely embossed and many other smaller articles which I cannot recollect. POE

3. It carried him back upon the instant to a certain fair day in a fisher's village a gray day a piping wind a crowd upon the street the blare of brasses the booming of drums the nasal voice of a ballad singer and a boy going to and fro buried over head in the crowd and divided between interest and fear until coming out upon the chief place of concourse he beheld a booth and a great screen with pictures dismally designed garishly colored Brownrigg with her apprentice the Mannings with their murdered guest Weare in the death-grip of Thurtell and a score besides of famous crimes. The thing was as clear as an illusion he was once again that little boy he was looking once again and with the same sense of physical revolt at these vile pictures he was still stunned by the thumping of the drums. STEVENSON

4. Death be not proud though some have called thee
Mighty and dreadful for thou art not so
For those whom thou think'st thou dost overthrow
Die not poor Death nor yet canst thou kill me.
DONNE

5. Music when soft voices die
Vibrates in the memory
Odours when sweet violets sicken
Live within the sense they quicken.
Rose leaves when the rose is dead
Are heap'd for the beloved's bed
And so thy thoughts when thou art gone
Love itself shall slumber on. SHELLEY

Chapter VI

WORD STUDY

1. The Importance of Words. — Suppose the world should be deprived of the use of words. Business could then be carried on only through signs; telegraphs would cease to click; telephones would prove useless mockeries; transportation would be swamped in muddled confusion; industries would fall a prey to their own intricacies. The world, indeed, would be handicapped at every turn.

Words, then, it is clear, are a part of the stock in trade of the business world and he who would command should be the master of and not the slave to his vocabulary. He should be able to speak concisely and pointedly, and, moreover, if need arise, he should have at his service such a variety and range of words as to enable him to express himself not only with precision and accuracy, but with that fullness of language which suggests flexibility, ease, and vigor.

2. How to Broaden the Vocabulary. — Practice is the first aid. Actually get hold of new words and then use them. You will perceive that you will not startle others so much as yourself. Gradually, the words will begin to assume a standing

in your vocabulary and, before long, they will seem like old friends.

To obtain these words, various practical methods are possible. Here are a few:

1. Find synonyms for words which you have a tendency to overuse.
2. Record words with which you are familiar but which you never use, — and then "work" them.
3. Make a list of important, unfamiliar words which you hear, or discover in your reading.
4. Listen carefully to the conversations or addresses of educated people.
5. If possible, try to translate from a foreign language. In this way a fine perception of shades of meaning, almost unattainable by any other method, is acquired.
6. Get interested in the dictionary, where you can trace the life history of words.

3. The Origin, Growth, and Decay of Words. — Words, like bushes, have roots. And as a bush, springing from one set of roots, may have many branches, so there are many words which branch off from the same root. The roots of English words are most frequently found in the Anglo-Saxon, Latin, and French languages; although nearly every language has helped to enrich English. On that account a potential wealth of words lies at our disposal, to convey almost every shade of meaning. Take the root *fac* — it is found in the Latin verb *facere*, "to do or make." A large

number of English words have grown out of it, among them being: *fact*, *factor*, *facile*, *factory*, *faction*. If we learn the meanings of a few roots, they may assist us to glean, in part, the meaning of unfamiliar words containing familiar roots. The knowledge of prefixes and suffixes is of similar value.

Words, like human beings, have histories. Some words have persisted for a long time, undergoing little or no change of meaning. Such words are few. Others have shifted their signification from time to time and, through new associations, have gathered new meanings. With an unabridged dictionary we can trace this gradual development. That is one reason why we have to study the diction of Shakespeare. To his audiences, many words with which we are familiar had meanings far different from what we should expect. Thus they would interpret *fond* as *foolish*, *fancy* as *love*, *admire* as *wonder*, *clerk* as *scholar*, and so on.

It is sad but, nevertheless, true that words in the course of time often degenerate. *Silly* once meant *innocent; villain* once meant *serf; wanton*, *playful*. When Gertrude called her son, Hamlet, a *wretch*, she used the word as a term of endearment. *Idiot* is derived from a Greek word which originally meant *a private person*. The Romans, borrowing the word, added the idea of *one set apart because of some peculiarity*. And later, it has come to acquire the still further meaning of *one*

whose peculiarity is a weak mind, a total lack of will power.

Dr. Richard Chenevix Trench has compared words, embracing poetry, history, biography, to fossils, because they help us to understand the total experience of the human race from its earliest times to its living present.

4. The Power of Words.—Dr. Trench, in speaking of the power of words, says:

> It is the first characteristic of a well-dressed man that his clothes fit him: they are not too small and shrunken here, too large and loose there. Now it is precisely such a prime characteristic of a good style, that the words fit close to the thoughts. They will not be too big here, hanging like a giant's robe on the limbs of a dwarf; nor too small there, as a boy's garments into which the man has painfully and ridiculously thrust himself. You do not, as you read, feel in one place that the writer means more than he has succeeded in saying; in another that he has said more than he means; in a third something beside what his precise intention was; in a fourth that he has failed to convey any meaning at all; and all this from a lack of skill in employing the instrument of language, of precision in knowing what words would be the exactest correspondents and aptest exponents of his thoughts.

Exercise 67.—Oral and Written

Consult an unabridged dictionary for the meaning of each word in the following groups. Master a group daily, by using each word in oral and written discourse. The words marked with the asterisk are commonly used in business; they should receive special attention.

1	2	3	4
*part	aggravate	manly	con'jure
*portion	annoy	mannish	conjure'
relation	provoke	woman	*expect
relative	vex	lady	*suspect
*most	exasperate	*farther	recollect
*almost	contemptibly	*further	remember
*house	contemptuously	continual	teach
*home	*abbreviate	continuous	learn
avocation	*contract	*stay	*likely
vocation	*abridge	*stop	*liable

5	6	7	8
*balance	eminent	decimate	*locate
*remainder	prominent	destroy	*settle
*remnant	*fix	argue	hanged
beautiful	*repair	augur	hung
pretty	*loan	confute	healthy
handsome	*lend	refute	healthful
deadly	*party	*bring	*affect
deathly	*person	*fetch	*effect
*settle	*ample	egoism	*climax
*pay	*spacious	egotism	*acme

9	10
adduce	clumsy
deduce	awkward
*apt	character
*capable	reputation
*skillful	*propose
convene	*purpose
convoke	*antiquated
absurd	*antique
foolish	*minute
preposterous	*particular

Exercise 68. — Oral or Written

1. Fill in the following blanks with appropriate words suggested by the foregoing study.

1. S. Weir Mitchell's —— was medicine; his —— was writing.
2. He made his —— with his sister.
3. He built a ——— in the country.
4. He gave me my ——— of the receipts.
5. I read him a ——— of the letter.

See group 1.

6. The word *Mississippi* was —— on the envelope.
7. He used the —— form of the word *accounts*.
8. He kept an —— dictionary on his desk.
9. His business troubles were —— by the failure of the bank.
10. We were —— by the secretary's stupidity.

See group 2.

11. He is —— advanced in bookkeeping than I.
12. She walked —— than I did.
13. The train —— at many stations.
14. We —— there all summer.

See group 3.

15. I —— he knows his trade.
16. Where do you —— to spend the summer?
17. I could not —— him how to do it.
18. He could —— his lesson with ease after that talk.
19. He could not be held —— in such an event.
20. She is —— to slip if she is allowed to go up there.
21. It is —— to snow before night.

See group 4.

22. When can you —— that bill?
23. I shall be able to —— the account June 12.
24. He was not able to —— his accounts without help.
25. I will invest the —— of the money in real estate.
26. He disposed of the —— at a great sacrifice.

See group 5.

27. His client consulted him about securing a ——
28. No one was able to —— him the money.
29. His fortune was ——; his home, ——.
30. I have —— the unsteady post and —— the broken hasp.

See group 6.

31. His early successes —— well for the future.
32. We can —— that he will succeed.
33. The young man —— his references with him.
34. Will you please —— last year's ledger from the safe?

See group 7.

35. What —— was produced by mixing those chemicals?
36. How did the panic —— his business?
37. This is a specially —— part of the city.
38. The City Hall is —— in the business section.
39. The Quakers —— in Pennsylvania.

See group 8.

40. Business men are —— to set a high value on time.
41. Miss Everett is a —— office assistant.
42. A —— workman is needed to do this work.
43. What did he —— from his investigation?
44. The governor —— the legislature.

See group 9.

45. She wore —— jewelry and garments of an —— cut.
46. We —— Mrs. Stowell for secretary.
47. He had —— to form a stock company.
48. I do not know his ——; I know only his ——.
49. They inclosed a —— description of the machine.
50. I do not see any —— advantages in that scheme.

See group 10.

2. Make a list of twenty words which you think you overwork. Try to find synonyms for them.

Exercise 69. — Oral or Written

The following words and expressions are commonly misused. Divide the list into groups of five. Take a group a day, until all have been mastered, and write sentences showing the correct use of these words and expressions.

Accept signifies *to receive*, and must be carefully distinguished from the verb *except*, meaning *to exclude.*

Alike should not be used with *both:*

They are alike in their tastes.

All right should never be written *alright.*

Allude to implies indirect reference; *refer* signifies direct mention:

I alluded to the joys of friendship in my talk on Spenser.

I referred to Hamlet in that illustration.

Alternative indicates one of only two possibilities.

Among themselves should be used instead of *among one another.*

Anywhere should be used instead of *any place.*

Apparent denotes what seems but may not be real; *evident* denotes what both seems and is real.

Audience implies listeners; it is often incorrectly used for *spectators*, — those who look on.

Aware is used with respect to things outside of ourselves; *conscious*, with respect to sensations within ourselves.

Beg should be followed by *leave*, when one requests permission:

I beg leave to state; I beg leave to differ.

Between applies to only two things; *among* should be used for three or more.

Burst is the past participle of *burst*. Never say *bursted*.

Childlike means *resembling a child; childish* means *with the weakness of a child.*

Claim should not be used in the sense of *assert, maintain*, or *say*.

Compare to means *liken to.*

Compare with means *point out resemblances and differences, measure by.*

Complected is a vulgarism and should not be used for *complexioned.*

Couple means simply *two; several* should be used for more than two.

Data is plural and, therefore, requires a plural verb:

These data are accurate.

Decided means *strong, firm; decisive* means *final*:

His decided opinions brought about a decisive victory.

Demean simply designates the act of behavior; *debase* implies bad behavior.

Discover means *to find something already in existence; invent* means *to create something for the first time.*

Each other is applicable to two only. *One another* is used for more than two.

Enormity denotes *monstrous wickedness or horror; enormousness, great size.*

Everywhere should be used instead of *every place.*

Exceptional means *unusual* or describes a case outside the operation of a rule; *exceptionable* is applied to *that to which exception or objection may be taken.*

Falseness is used in connection with persons; *falsity*, in connection with things or ideas.

First is an adverb as well as an adjective. *Firstly*, though permitted, is rarely used.

Former and *latter* refer to one of two persons or things. In case of more than two, use *the first, the second*, etc.

Humane possesses the idea of kindness, considerate treatment. It should not be confused with human:

The S. P. C. A. is a humane society.

Ill is an adverb as well as an adjective. Never say *illy.*

Inside of should not be used to denote time. Use *within.*

Kind is singular. Do not say *these kind.*

Kind of should not be followed by *a.* It should not be used in the sense of *rather.*

Last means *final* and should not be used for *latest.*

Less refers to quantity; *fewer* to numbers:

There were fewer members in the class this year.

Like should not be used for *as* or *as if:*

He looked like his cousin.

He acted as his cousin did.

He acted as if his cousin were coming.

Luxuriant means *superabundant in growth or production:*

The vegetation is luxuriant.

Luxurious means *given over to luxury:*

The entertainment indicated luxurious living.

Mighty should not be used in the sense of *very.*

Mutual can refer to only two persons or things. Otherwise, *common* should be employed.

News is singular in construction.

Nowhere should be used instead of *no place.*

Nowhere near is a vulgarism for *not nearly.*

Of is sometimes wrongly used for *have.* Say, *I should have written;* not, *I should of written.*

Off should never be followed by *of.*

Providing is frequently misused for *provided:*

Provided you agree, we shall adjourn.

Quite means *entirely, wholly,* and not *rather,* or *very.*

Rarely if ever should be used instead of *rarely ever,* or *rarely or ever.*

Same should never be used in such expressions as: *Your letter received and in reply to same, etc.*

Same as should not be used in the sense of *just as, in the same manner.*

Seldom if ever should be used instead of *seldom ever,* or *seldom or ever.*

So . . . as are the proper correlatives in a negative statement:

I did not get so far as I had hoped.

In a positive statement, use *as . . . as.*

Sort. See *kind.*

Sort of. See *kind of.*

Splendid means *shining, brilliant,* and should not be used for *fine.*

Such a one, not *such an one,* is correct.

Think should not have the word *for* added:

It is not so serious as you think.

Try should be followed by *to,* not *and:*

Try to do better next time.

Upward of should not be used in the sense of *more than.*

Visitor is a human caller; *visitant,* a supernatural one.

Ways is often misused for *way.*

"It's a long way to Tipperary."

Whence means *from which place or cause;* therefore, it should not be preceded by *from.*

Exercise 70. — Oral or Written

1. Try to determine the meanings of the prefixes in the following words.

circumscribe	conform	advent	bisect
describe	deform	invent	dissect
inscribe	inform	convention	trisect
prescribe	multiform		
subscribe	perform	precede	inject
superscribe	reform	proceed	interject
transcribe	transform	secede	object
	uniform	supersede	project
			subject

2. The meanings of a few roots and a derivative from each are here given. Supplement all of these derivatives by others. Be sure to consult an unabridged dictionary to see if your surmises are correct.

ject (throw), dejected (literally, thrown down)

junct (join), junction (a joining)

mit, mis (send), remit (to send back), submission (literally, sending under)

vent (come, go), prevent (literally, to come before; hence, to hinder)

dict (say, tell, speak, plead, name, appoint), interdict (*inter*, between + *dicere*, to say = *interdict*, a prohibitory order or decree)

duct (lead, guide, haul, bring, prolong, protract), produce (*pro*, forward, forth + *ducere*, to lead = *produce*, to lead forth, to offer to view, to show, etc.)

fact (make, do, form, produce, create, appoint), factotum (*facere*, to do + *totus*, all = *factotum*, a person employed to do all kinds of work or business)

script (scratch, engrave, draw, write), postscript (*post*, after + *scribere*, to write = *postscript*, an addition to a composition after the body of it has been finished)

3. Consult an unabridged dictionary and get the full history of the following words: *capricious*, *knave*, *derrick*, *bamboozle*, *mesmerize*, *trite*, *comet*, *phaeton*, *graft*, *bedlam*, *tawdry*, *frank*, *sandwich*, *sterling*.

4. Consult an unabridged dictionary and find from what language these words originally came: *wigwam*, *algebra*, *dynamite*, *sloop*, *cigar*, *novel*, *caviar*, *burn*, *burnish*, *taboo*, *boomerang*, *cologne*.

Exercise 71. — Oral

Examine the following advertisements or parts of advertisements. To what kind of people is each directed? What words are particularly well chosen to make a strong appeal to the taste or needs of such a class of readers? Notice the various methods of emphasizing words.

1. Riding in a swiftly gliding NATIONAL is "drawing-room comfort" on wheels. It does not require a changed mental attitude or sacrifice of bodily comfort. The quickly operating machinery makes a pleasure out of the necessity for transportation.

   Not a discordant note is evident in the new marine design of the NATIONAL SIXES: convenient seating arrangement; exquisite finish; tonal effects of rich bodies; and finely wrought metal.

2.

OAKLAND

SAFETY ON THE ROAD

is assured when you drive the Oakland — whether the road be rough country highway or paved street in the city. There is lower weight suspension — a lower center of gravity — that removes danger of sidesway skidding, or turning over. Yet this *safety* is made possible without reducing the car's road clearance — which is the usual ample clearance. This makes the Oakland the car for any road, therefore

THE CAR FOR THE FARM

3.

Weavers of Speech

Upon the magic looms of the Bell System, tens of millions of telephone messages are daily woven into a marvelous fabric, representing the countless activities of a busy people.

Day and night, invisible hands shift the shuttles to and fro, weaving the thoughts of men and women into a pattern which, if it could be seen as a tapestry, would tell a dramatic story of our business and social life.

In its warp and woof would mingle success and failure, triumph and tragedy, joy and sorrow, sentiment and shop-talk, heart emotions and million-dollar deals.

The weavers are the 70,000 Bell operators. Out of sight of the subscribers, these weavers of speech sit silently at the switchboards, swiftly and skillfully interlacing the cords which guide the human voice over the country in all directions.

Whether a man wants his neighbor in town, or some one in a far-away state; whether the calls come one or ten a minute, the work of the operators is ever the same — making direct, instant communication everywhere possible

This is Bell Service. Not only is it necessary to provide the facilities for the weaving of speech, but these facilities must be vitalized with the skill and intelligence which, in the Bell System, have made Universal Service the privilege of the millions.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY
AND ASSOCIATED COMPANIES

One Policy *One System* *Universal Service*

Tone That's where the Victrola is pre-eminent

The Victrola brings to you the pure and varied tones of every musical instrument, and the beauty and individuality of every human voice—all absolutely true to life.

Such fidelity of tone was unknown before the advent of the Victrola—the *first cabinet style talking-machine;* and this pure and life-like tone is exclusively a Victrola feature.

Exercise 72.—Written

Make a collection of advertisements which you feel illustrate a purposeful use of words in portraying the definite salable characteristics of various commodities. Show in what respects the selected words (*a*) fit the article, (*b*) stimulate the buying interests of readers.

Advertisers show a keen feeling for the value of their words in selecting catchy expressions to describe

VICTOR
—Portable—
STEREOPTICON

Why the Victor Is Best for YOU

No matter where, when, or under what conditions you intend to use a stereopticon, you will find the *Victor* the most satisfactory for a multitude of reasons.

It is Equipped with the Remarkable Victor Arc Lamp

It can be used with satisfactory results anywhere.
It is light and compact.
It can be used by any one.
The light is permanently aligned at factory.
The whole field is always clear and brilliant.
The light is steady and silent.
Carbons changed from outside in 10 seconds.
Is trouble-proof.
Is indestructible.
Attaches to any incandescent socket.
Will not crack slides.
Works at any distance.
Cannot be short-circuited.

Let us send the Victor Book. It tells all about this remarkable new illustrating device. Write today.

VICTOR ANIMATOGRAPH COMPANY
110 VICTOR BUILDING DAVENPORT, IOWA, U. S. A.

their wares. Name the commodities which you associate with the following: Chases dirt; Spotless Town; Ideal; Holeproof; Wins on merit, not tradition; Quality; Royal.

Add to this list five descriptive epithets that you think have been used to advantage by the advertiser.

Study the words used by the New York *Sun* in this entertaining introduction to the description of a dinner given by the Yale Alumni to William Howard Taft. Make a list of those words which seem to you particularly well chosen.

> If you've ever sat in the enemy's camp when the Blue eleven lunged its last yard for a touchdown and had your hair ruffled by the roar that swept across the gridiron, you can guess how 1,500 Yale men yelled at the Waldorf last night for Bill Taft of '78.
>
> It came all at once, a terrific, ear-jarring crash of cheers that danced the glasses on the table tops and fluttered the big flags around the balconies. They had ceased the pounding chant of "Boola." The classes from '53 to '08 had flung the Brek-a-kek-kek, Ko-ax, Ko-ax from wall to wall, and the orchestra, away up under the roof, had dropped the horns and fiddles from sheer weariness. There was a moment of unexpected quiet.
>
> Suddenly the electric lights died all over the grand ballroom. A searchlight sprayed its rays squarely on a drop curtain which pictured the old Brick Row as it was in the days when President Taft was a freshman. You could see the rail fence, even the initials cut along the boards — "W. H. T.," "O. T. B.," "A. T. H." Tall elms leaned toward the ancient buildings and spread their foliage over the dingy roofs.
>
> The broad band of light moved up and down over the picture, hesitated, then fell squarely on President Taft as he sat with President Arthur Twining Hadley of the university and President James R. Sheffield of the Yale Club. The President's head was half turned toward the picture of the old Brick Row. He wasn't smiling.
>
> The yell started, spread all over the room and gathered force as man after man opened the throttle of his lungs and turned on the full power that was

in him and roared and thundered until the lights went out again. In the darkness presently the old Brick Row appeared and took form. Soft lights gleamed at the windows of the dormitories. The chapel bell tolled faintly. The cheerful voices of freshmen calling to freshmen were heard very faintly. A shout only less mighty than the salute to the President shook the big room and shortly passed to laughter.

Somebody started a chant. The Yale graduates took it up by hundreds until 1,500 of them shouted in rhythm:

Oh, Freshman, put out that light!
Oh, Freshman, put out that light!
Oh, Freshman, put out that light!

That was Yale's greeting to Taft of '78. The welcome to President William Howard Taft, who happened to have been graduated from Yale and not some other university — Harvard, say, or Princeton — came later, when President Sheffield of the Yale Club and President Hadley sent big words over his head and admitted that the character of the man had something to do with his rise in the world as well as the Yale training.

E. C. Hill, *in "The Sun," March 20, 1909.*

Exercise 73.—Oral

Examine the following form letter, paragraph by paragraph, to discover (*a*) the effects the writer is striving for, (*b*) the appropriateness of the words selected to create these effects.

HENDRICK HEIGHTS ESTATES

49 West 36th Street, New York

William Bayard, *President*

July 23, 1914.

Mr. Robert F. Hawkins,
Springfield, Mass.

Dear Sir:

Believing you to be a citizen who is well and favorably known in your community and whose identification with our

enterprise will be of valuable assistance to this company, we want to enlist your coöperation and influence in our behalf.

It will not interfere with your present vocation in any way, and the effort is well worth while.

What we are offering is an OPPORTUNITY.

It is YOURS if you want it.

It is limited and not free for all.

Remember MONEY represents the efforts of man, and the LUCKY MAN prospers because he keeps posted on what is going on and avails himself of OPPORTUNITY when it knocks at his door.

Don't be a pessimist; his point of view is that of the unlucky man. If everything were full of flaws, you would not have your present connection.

Let us tell you more about our proposition; then use your own judgment.

Sign and return the inclosed postal card, and full information will be furnished without obligation or expense to you.

Very truly yours,
J. F. Whiton, *Manager.*

Exercise 74. — Practical Problems

1. You wish to introduce to your school assembly an alumnus, who has made an excellent college record in scholastic and athletic activities. He is to talk to the student body upon *Why go to college?* Plan your introductory speech. Decide upon your purpose; arrange your material according to your purpose; and select the words that will convey most clearly and forcefully your purpose-idea. Deliver the speech.

2. You are the business manager of your school paper, for which you wish to secure advertisements.

Plan an interview with a collar manufacturer. Select those points which will convince him that he should advertise his latest style collar in a magazine read by many hundreds of young men. Arrange these arguments so that you will increase his interest gradually until the end of the interview is reached. Make a written dramatization of this interview. Underline all words that you feel convey *exactly* and *forcefully* your thought.

3. As in problem 2, you wish to secure advertisements for your school paper. Write a letter (see Chapter XIII for the form to follow in such correspondence) to a distant college which has drawn from the graduates of your school, asking for a renewal of last year's advertisement. Plan the letter carefully, making every word and sentence count in convincing your correspondent of the advantages of advertising with you.

4. You write to an old customer asking him to renew his advertisement in your school paper. He replies in an injured manner, saying that the details of the design inclosing his advertisement were not adhered to in the last two issues of the paper. Answer the letter. Aim to use purposefully such words as will conciliate him and finally secure his continued patronage.

5. Plan, write, and deliver a speech urging all students to support advertisers patronizing the school paper. Underline in your written speech those words that are designed to awaken in your hearers their responsibility in this respect.

5. Syllabication. — Consult an unabridged dictionary to discover the exact meaning of the words *syllable, diphthong, vowel, consonant.* Pronounce carefully the following words, showing by your enunciation the syllables into which each is divided. Before attempting to do this, however, divide each word into syllables.

business	disbursement	crystallization
advantageous	stenographic	anæsthetic
conspicuous	instantaneous	artificial
temperament	stubbornness	inexhaustible
embarrassment	chieftain	pneumatic
inveterate	necessitating	propeller
invitation	preparation	restaurant
accidentally	correspondence	thermometer
coming	inventory	stationary
advertisement	inaccessible	quarrying
inseparable	reference	restoration
dissatisfy	secretary	professor

Exercise 75.— Oral

1. From the foregoing study make observations by answering these questions. How many vowel sounds are found in a syllable? How is a diphthong considered in dividing a word? How does the doubling of a consonant affect the division of a word?

2. Consult the dictionary for the proper accenting of the following words. Study the list in three assignments.

alias	deficit	mischievous
combatant	municipal	inquiry
comparable	exquisite	reputable
chastisement	formidable	industry

superfluous	irreparable	illustrate
acclimate	exemplary	defect
gondola	misconstrue	theatre
hospitable	precedence	impious
irrevocable	lamentable	apparatus
impotent	ludicrous	admirable

3. Practice the following words aloud, aiming to give to each final syllable its full value.

bookkeeping	doing	anything	selling	speaking
typewriting	getting	bringing	saying	leaking
accounting	sleeping	collecting	breaking	corresponding
balancing	eating	running	advertising	measuring
banking	seeing	buying	reading	meeting

4. Look up the meanings of the following words. Which are verbs? Which, nouns? Formulate the rule. Practice the pronunciation by using each in an oral sentence.

contract	convert	torment	attribute	object
contract	convert	torment	attribute	object
contrast	rebel	prefix	progress	subject
contrast	rebel	prefix	progress	subject

5. The following words contain vowels which are commonly mispronounced. Consult an unabridged dictionary for accent and length of syllables before attempting to do the practice work of this exercise.

massacre	grimy	grievous	chauffeur
deaf	squalor	height	amateur
acclimate	Italian	italic	engine
gape	culinary	sarsaparilla	hearth
genuine	preface	heinous	bade
creek	quay	vaudeville	Genoa
juvenile	heroine	heroism	faucet

6. Common Rules for Spelling. —

1. Final silent *e* is usually dropped before a suffix beginning with a vowel.

love ing	loving
sense ible	sensible

2. Final silent *e* is usually retained before a suffix beginning with a consonant.

measure ment	measurement
use ful	useful

EXCEPTIONS: acknowledgment, argument, truly.

3. *E* is retained in words ending in *ce* and *ge*, before a suffix beginning with *a* or *o*, in order to preserve the soft sound of *c* and *g*.

serviceable	outrageous
marriageable	advantageous

4. Final *y* preceded by a vowel is generally retained before a suffix.

delaying	paying	obeying
staying	enjoying	buying

5. Final *y* preceded by a consonant generally changes to *i* before a suffix beginning with any other letter than *i*.

dictionary	try	supply
dictionaries	tries	supplies
laboratory	fly	factory
laboratories	flies	factories

6. The *i* must always follow *e*
If the two come after *c;*
And if they give the sound of *a*
Arrange them in the selfsame way.
Whenever other words you try,
Letter *e* will follow *i.*
Any exceptions found to these?
There are a few; just look at *seize.**

receive	conceive	weight	chief	yield
receipt	perceive	sleigh	relieve	siege

* Also: either, inveigle, leisure, neither, weird.

7. One *l* is usually dropped from a prefix or a suffix ending in *ll.*

tact full	all most	full fill	mind full
tactful	almost	fulfill	mindful

8. The prefixes *dis, mis, im, in, ir, un,* etc. and the suffixes *ly* and *ness* do not usually affect the spelling of words to which they are added.

dissatisfy	immovable	usually
misstate	innumerable	commercially
irregular	unnecessary	stubbornness

9. Monosyllables and words accented on the last syllable, ending in a single consonant preceded by a single vowel, generally double the final consonant before a suffix beginning with a vowel.

hop	run	transfer	plan
hopping	running	transferred	planning

10. Observe the importance of determining the accent of words that come under Rule 9. *Suffer* for instance, although it ends in a single consonant

preceded by a single vowel, does not double the final consonant before a suffix beginning with a vowel, because the accent falls on the first syllable.

Other words of this class are:

benefit	banquet	summon
benefiting	banqueting	summoning

Exercise 76. — Oral or Written

Study the following words. Give the reason for the spelling of each word marked with the asterisk.

measure	encourage	apparel	hop
*measuring	*encouraging	*appareled	*hopping
*measureless	*encouragement	love	hope
enlarge	indorse	*lovable	*hoping
*enlargement	*indorsing	*loving	plane
induce	*indorsement	prepay	*planing
*inducement	reverse	*prepaying	come
*receive	*reversal	commit	*coming
*receiving	*reverser	*committing	plan
*receivable	*reversible	*committal	*planning
*believe	*reversing	*commitment	remorse
believable	entangle	*committee	*remorseful
*believing	*entanglement		

I. General Words Frequently Misspelled

Lesson 1

ab bre'vi a'tion	ac cept'ance	ac knowl'edg ment
a bom'i na ble	ac ces'si ble	ac quaint'ance
a bridg'ment	ac'ci den'tal ly	ac quire'ment
ab'scess	ac com'mo date	ac quit'tal
a bun'dant	ac com'pa ni ment	ac'tor
ac cede'	ac cord'ance	ad dress'
ac cel'er ate	ac'cu ra cy	ad'e quate
ac cept'a ble	a chieve'ment	ad mis'si ble

Lesson 2

ad vis′er
ag grieve′
a gil′i ty
a gree′a ble
a lign′ment
all right
al le′giance
al′ma nac
al though′
al′to geth′er
am′a teur′
am big′u ous
an′a lyt′ic
an′gel
an′gle
an ni′hi late
an′ni ver′sa ry
an nounce′ment
a non′y mous
an tith′e sis
anx i′e ty
ap pall′
ap par′ent
ap pear′ance

Lesson 3

ap point′
ap′pre hen′sion
ap proach′
ap pro′pri ate
ar′chi tect
arc′tic
ar′gu ment
ar raign′ment
ar range′ment
as cend′
as′cer tain′
as sas′sin
as ses′sor
as sid′u ous
as sim′i late
as sist′ance
as so′ci ate
as sort′ment
as sump′tion
a sy′lum
ath let′ics
at tain′a ble
at tend′ance
au′di ence

Lesson 4

au′di tor
au′then tic′i ty
au thor′i ty
au′tumn
aux il′i a ry
av′e nue
awk′ward
bal loon′
bal′lot ing
ba′sin
bat tal′ion
be gin′ning
be lieve′
ben′e dic′tion
ben′e fi′cial
ben′e fac′tor
ben′e fit
be nev′o lent
be siege′
bi′cy cle
bil′liards
blam′a ble
blas′phe mous
breadth

Lesson 5

break′age
bril′liant
buc′ca neer′
bu′reau
can′di date
cap′i tol
cap′tain
car′tridge
cem′e ter y
cen ten′ni al
cer′e mo ny
ces sa′tion

bur'glar
ca lam'i ty
cal'en dar
cam'era
cat'a logue
ca tarrh'
ca tas'tro phe
ceil'ing
change'a ble
chap'er on
char'ac ter i za'tion
charge'a ble

Lesson 6

char'i ta ble
chas'tise ment
chief'tain
chif'fo nier'
ci'pher
cir cu'i tous
cir'cu lar
cir cum'fer ence
cir'cum scribe'
cite
cir'cum stance
ci vil'i ty
cloth
clothe
col'o nize
co los'sal
com'bat ant
com mit'tee
com mu'ni cate
com par'i son
com'ple ment
com'pli ment
com'pre hen'si ble
con cede'

Lesson 7

con ceiv'a ble
con cur'rence
con fes'sor
con'quer or
con'sci en'tious
con'scious
con spic'u ous
con tem'po ra ry
con tempt'i ble
con temp'tu ous
con tin'gent
cor'dial ly
cor'o na'tion
cor rel'a tive
cor're spond'ence
coun'se lor
coun'ter feit
cou ra'geous
cour'te ous
cre a'tor
cre den'tials
cred'i ble
crit'i cism
cru'ci fy

Lesson 8

cur ric'u lum
cur'tain
cus to'di an
cy lin'dri cal
cyn'ic
de bat'a ble
de bat'er
de ceive'
de fend'ant
de fen'si ble
de ferred'
def'er ence
de fi'cient
de fin'a ble
def'i nite
del'e gate
de lib'er a'tion
de lir'i ous
de scribe'
de sir'a ble
de spair'
de struc'tion
de terred'
de vel'op

Lesson 9

de vice′
dif′fer ence
dif′fi dent
di lap′i dat′ed
dir′i gi ble
dis′a gree′a ble
dis′ap pear′ance
dis′ap point′
dis′ap prov′al
dis as′ter
dis cern′i ble
dis′ci pline
dis cour′age ment
dis creet′
dis cre′tion
dis lodg′ment
dis sat′is fy
dis′si pa′tion
dis suade′
dis tinc′tion
dye′ing
dy′ing
ear′ly
ear′nest

Lesson 10

ec cen′tric
ec cle′si as′ti cal
e′co nom′i cal
ed′i tor
ef fi′cient
e lab′o rate
el′e gance
el′i gi ble
e lim′i nate
em bar′rass
e mer′gen cy
em′i nent
en deav′or
en vi′ron ment
e quiv′a lent
e ra′sure
er ro′ne ous
es pe′cial ly
ev′i dent ly
ex ag′ger ate
ex as′per ate
ex ceed′
ex cite′ment
ex cus′a ble

Lesson 11

ex hil′a rate
ex ist′ence
ex or′bi tant
ex′pla na′tion
ex traor′di na ry
ex trav′a gant
fa cil′i tate
fac sim′i le
fa mil′iar
fas′ci na′tion
fas tid′i ous
Feb′ru a ry
fierce
fi′er y
fi′nal ly
fine′ly
flat′ter y
flex′i ble
for′ci bly
fore′head
for′feit
for′mal ly
for′mer ly
for′ty

Lesson 12

four
fu′tile
gal′lop
gram′mar
griev′ous
gri mace′
hei′nous
heir
hem′or rhage

gen'er al ly
ghost
god'dess
gor'geous
gov'er nor
gym na'si um
hag'gard
har'ass
haz'ard ous
hearth
hos'pi ta ble
hy poc'ri sy
hy poth'e sis
i'ci cle
i den'ti cal

Lesson 13

id'i o syn'cra sy
il leg'i ble
il lu'mi nate
il lu'sion
il lus'trate
im ag'i na ble
im'i tate
im me'di ate ly
im'mi grate
im'mi nent
im pass'a ble
im pas'si ble
im pos'si bil'i ty
im prove'ment
in'ad vert'ent
in'as much'
in au'gu rate
in'ci den'tal ly
in cip'i ent
in com'par a ble
in'con ceiv'a ble
in cred'i ble
in cred'u lous
in del'i ble

Lesson 14

in'de pend'ence
in'de scrib'a ble
in'de struct'i ble
in dic'a tive
in'di gest'i ble
in'dis pen'sa ble
in'di vid'u al
in dom'i ta ble
in dul'gent
in'ex cus'a ble
in'ex haust'i ble
in'ex pe'di ent
in'fa mous
in flam'ma ble
in fringe'ment
in gen'ious
in gen'u ous
in i'tial
in quis'i tive
in sep'a ra ble
in sist'ence
in suf'fer a ble
in'te gral
in tel'li gi ble

Lesson 15

in'tri ca cy
in vei'gle
in ves'ti ga'tion
in vin'ci ble
i ras'ci ble
ir reg'u lar
ir rel'e vant
ir're me'di a ble
ir rep'a ra ble
ir're spec'tive
ir'ri gate
ir'ri ta ble
isth'mus
jeal'ous
jeop'ard y
ju di'cious
ju've nile
ker'o sene'
kin'der gar'ten
knead
knowl'edge
lab'o ra to ry
lat'tice
lav'en der

Lesson 16

leg'i ble
le git'i mate
lei'sure
le'ni ence
li'bra ry
li'cense
li cen'tious
lin'e a ment
lin'i ment
live'li hood
loathe
lodg'ment
lone'li ness
lon gev'i ty
lu'cra tive
lus'cious
lux u'ri ant
lux u'ri ous
ly'ing
mack'er el
mag'a zine'
mag nif'i cent
ma hog'a ny
main tain'

Lesson 17

main'te nance
mal'ice
ma lign'
man'age ment
mar'riage a ble
mas'quer ade'
max'im
meant
meas'ur a ble
meas'ure ment
mem'o ra ble
me nag'er ie
mile'age
min'i a ture
mi rac'u lous
mis'cel la'ne ous
mis'chie vous
mis shap'en
mis'sile
mis spell'
moc'ca sin
mo'men ta ry
mon'arch y
mo not'o nous

Lesson 18

mu nic'i pal
mus'cle
mys te'ri ous
nas tur'tium
nav'i ga ble
nec'es sa ry
neigh'bor
neu ral'gi a
nick'el
niece
nine'teen
nine'ti eth
nine'ty
ninth
non'sense
no'tice a ble
nui'sance
o be'di ent
o bei'sance
ob serv'ance
oc ca'sion al ly
oc'cu pa'tion
oc curred'
oc cur'rence

Lesson 19

o'di ous
o'dor ous
o mis'sion
o rig'i nal
os'tra cize
out ra'geous
pam'phlet
par'al lel
par'lia ment

om nip'o tence
op po'nent
op'por tu'ni ty
or'a tor
or'ches tra
o'ver alls'
o'ver haul'
pac'i fy
pag'eant
pal'at a ble
par tic'i pate
par tic'u lar
pa vil'ion
peace'a ble
pe cul'iar

Lesson 20

pe cu'ni a ry
pen'ance
pen'i ten'tia ry
pen'ni less
per'co late
per'ish a ble
per'ma nent
per mis'si ble
per'se cute
per'se ver'ance
per sist'ent
per suade'
pes'ti lence
phi lan'thro py
phi los'o pher
phy si'cian
piece
pierce
pi'geon
planned
plau'si ble
pleas'ant
plen'te ous
plu'ral

Lesson 21

pos ses'sion
post pone'
prac'ti cal ly
prai'rie
pre cede'
prec'e dent
prec'i pice
pred'e ces'sor
pref'er ence
prej'u dice
pre lim'i na ry
pre par'a to ry
prev'a lent
prin'ci pal
prin'ci pal ly
prin'ci ple
priv'i lege
pro ceed'
pro di'gious
pro fes'sor
pro fi'cient
prom'e nade'
prom'i nent
pro nun'ci a'tion

Lesson 22

pro scribe'
pros'e cute
psy chol'o gy
pub lic'i ty
pum'ice
punc'tu al
pur sue'
pyr'a mid
qual'i ty
quan'da ry
quan'ti ty
quar'rel
quay
quer'u lous
quiz'zi cal
quo ta'tion
ra'di ant
rad'i cal
realm
re cede'
re ceipt'
re ceive'
re cep'ta cle
re cip'i ent

Lesson 23

rec'om mend'
re curred'
re ferred'
re gret'ta ble
re lieve'
re li'gious
re mem'brance
rem'i nis'cence
re mis'sion
Ren'ais sance'
rep'a ra'tion
re pel'lent
rep'e ti'tion
rep're hen'si ble
rep're sent'a tive
re prieve'
res'i dence
re sist'ance
re spect'ful ly
re spon'si bil'i ty
res'tau rant
res'ur rec'tion
re sus'ci tate
re trieve'

Lesson 24

rev'e la'tion
re ver'ber ate
rev'o lu'tion ar y
rhap'so dy
rheu mat'ic
rhythm
ri dic'u lous
right'eous
run'ning
sac'ri fice
sac ri le'gious
safe'ty
sap'phire
sat'ire
sat'is fac'to ry
sat'yr
scarce'ly
sched'ule
scheme
schol'ar
sci'ence
scin'til late
scis'sors
screech

Lesson 25

sculp'ture
se cede'
se'cre cy
sec're ta ry
seize
sen'a tor
sen'si ble
sep'a ra ble
sep'a rate
se'ri ous
ser'pent
serv'ant
serv'ice a ble
sheath
sheathe
shep'herd
sher'iff
shield
shin'y
siege
sig'na ture
sim'i lar
sim'i lar'i ty
si'mul ta'ne ous

Lesson 26

sin cere'ly
singe
siz'a ble
sov'er eign
spe'cial ty
spe'cies
sta'tion er y
sta tis'tics
strat'e gy

sol'der
sol'dier
som'er sault
soph'o more
sou've nir'
spec'i men
spir'it u al
spir'it u ous
squeam'ish
sta'tion a ry
strength
stren'u ous
sub scrip'tion
sub' si dize
sub stan'ti ate

Lesson 27

suc ceed'
suc cess'ful
suf fi'cient
suit'or
sum'ma ry
su'per fi'cial
su'per sede'
su'per sti'tious
sur prise'
sur ren'der
sus pense'
sym met'ri cal
sym'pa thize
sys'tem a tize
tan gen'tial
tan'gi ble
tan'ta lize
tar'iff
tech'ni cal
tem'per a ment
tend'en cy
ten'e ment
ten'ta cle
ter'ri fy

Lesson 28

there'fore
thief
thor'ough
through
tid'al
tinge
to geth'er
tor'tu ous
tour'na ment
trace'a ble
trag'e dy
tran quil'li ty
trans fer'a ble
tran'si tive
treach'er ous
tre men'dous
trench'ant
triv'i al
ty ran'ni cal
um'pire
u nan'i mous
un doubt'ed ly
u'ni ver'si ty
un til'

Lesson 29

u'su al ly
u'su ry
vac'ci nate
vac'il late
vac'u um
vague'ly
val'leys
val'u a ble
va'ri a ble
va'ri e gat'ed
va ri'e ty
vaude'ville
venge'ance
ven'ture some
ver'i fy
vet'er an
vet'er i na ry
vi'cious
vi cis'si tude
vict'ual
vil'lage
vil'lain
vis'i ble
vis'i tor

Lesson 30

vo cab′u la ry
vol′leys
vol′un ta ry
vy′ing
war′rior
wea′ri some
Wednes′day
weight
where′fore
wher ev′er
wheth′er
whole′some
whose
wit′ness
wor′sted
wrenched
xy′lo phone
yacht
yield
yolk
zeal′ot
zeph′yr
zig′zag′
zo öl′o gy

II. Business Words

Lesson 1

ad dress′ee′
ad min′is tra′tor
ad ver′tise ment
all′spice′
al′mond
al pac′a
al′ter a′tion
al′u min′i um
al u′mi num
a′pri cot
as′set
as′sign ee′
as′sign or′
at′om iz′er
au′gur
bal′ance
bal brig′gan
ba na′na
bank draft
bank book
bank note
bank′rupt
bar′gain
ba tiste′

Lesson 2

ben′e fi′ci a ry
ben′ga line
bill of lading
book′keep′er
bou′illon′
bril′lian tine
broad′cloth
buck′ram
bul′lion
busi′ness
cal′i co
cam′bric
cap′i tal
car′go
cash ier′
cash′mere
cas′tile
cel′er y
ce rise′
cer tif′i cate
cer′ti fied
cham′ois
chat′tel
che nille′

Lesson 3

chev′i ot
chif′fon
clerk
col lat′er al
con′fi den′tial
con′sign ee′

chin chil′la
chintz
chis′el
choc′o late
ci′der
cin′na mon
co logne′
com mis′sion
com mod′i ty
com′pu ta′tion
con cise′ness
con fec′tion er y
con sign′ment
con sign′or
con sol′i da′tion
co öp′er a′tion
cor′du roy
cor′re spond′ence

Lesson 4

cou′pon
cour′te sy
cra′ven ette′
cre den′tials
cred′i tor
crêpe
cré′pon
cre tonne′
crin′o line
cu′mu la tive
cur′rant
cur′ren cy
cur′rent
cus′tom er
cut′ler y
dam′ask
deb′it
debt′or
de fi′cien cy
def′i cit
de lin′quent
de mur′rage
de part′ment
de pos′i tor

Lesson 5

dic′to graph
dic ta′tion
dim′i ty
di rec′tor
dis burse′ment
dis place′ment
dis trib′ute
draw ee′
du′pli cate
em broid′er y
em ploy ee′
em ploy′er
en dow′ment
en′gi neer′
en′tries
é′o′lienne′
es tate′
ex ec′u tor
ex port′er
fi nan′cial
fis′cal
flan′nel
fluc′tu ate
fore clo′sure

Lesson 6

fou lard′
freight
gel′a tine
gher′kins
ging′ham
gren′a dine
guar′an tee′
hand′ker chief
hard′ware′
here with′
hoard′ing
im port′ er
in close′
in′dor see′
in sol′ven cy
in′ter est
in′ven to ry
in ves′tor
in′voice
job′ber
jute
kha′ki
la′bel
land′lord′

Lesson 7

lease
ledg'er
les see'
let'tuce
li'a bil'i ties
li no'le um
lin'sey-wool'sey
liq'ui date
lisle
lo'co mo'tive
mac'a ro'ni
mac'a roon'
mack'i naw
ma dras'
man'tel
man'tle
man'u fac'tur er
mar seilles'
ma tu'ri ty
max'i mum
may'on naise'
mem'o ran'dum
mer'can tile
mer'chan dise

Lesson 8

merg'er
me ri'no
mes'sa line'
min'i mum
mo'hair'
mo las'ses
mort'gage
mort'ga gee'
mus'lin
nain'sook
ne go'ti a ble
non'par tic'i pat'ing
no'ta ry
o'le o mar'ga rine
op'er a'tor
op'tion
o'ver drawn'
par ti'tion
par'cel
pass book
pay'a ble
pay ee'
per'ca line'
per cent'age

Lesson 9

per fum'er y
pick'le
pol'i cy
pon gee'
pop'lin
por'ce lain
pre'mi um
prom'is so ry
pro ra'ta
prop o si'tion
pro spec'tus
prov'i dent
prox'i mo
pump'kin
rai'sin
rasp'ber ry
ra'zor
ref'er ence
re frig'er a'tor
re li'a bil'i ty
re mit'tance
rho'do den'dron
rhu'barb
sa'chet'

Lesson 10

sal'a ble
sal'a ry
sales'man
salm'on
script
scythe
se cu'ri ty
serge
spe'cie
spec'i fi ca'tion
ste nog'ra pher
stock'hold'er

salve
sar'sa pa ril'la
sa teen'
scrip
share'hold'er
sir'loin'
sol'vent
spa ghet'ti
sub sid'i a ry
sur'plus
syn'di cate
taf'fe ta

Lesson 11

tan'ger ine
tap'i o'ca
ten'ant
to bac'co
ton'nage
ton'tine
train' dis patch'er
trans mit'ting
tri'al bal'ance
trus tee'
type'writ er
ul'ti mo
u ten'sil
u til'i ties
val'u a'tion
va nil'la
veg'e ta ble
ve lours'
ver'mi cel'li
vin'e gar
voile
vouch'er
war'ran ty
whole'sale'

III. Technical Words

Lesson 1

ac cel'er a'tion
a cet'y lene
a cid'i fi ca'tion
ad he'sion
a e'ri al
al bu'men
al'ka loid
al'lo trop'ic
al loy'
a mal'ga mat'ed
am'mo ni'a cal
am pere'
a nal'o gous
a nal'y sis
an'gu lar
an'i line
an neal'ing
an'thra cite
aq'ue duct
a'que ous
ar'chi tec'ture
ar'gen tif'er ous
ar se'ni ous
ar te'sian

Lesson 2

ar'ti fi'cial
at'mos pher'ic
au'to mat'ic
bal'last
ba rom'e ter
ba sic'i ty
Bes'se mer
bi sul'phite
bi tu'mi nous
bo rac'ic
bro'mide
buoy'ant
cal'ci na'tion
cal'o rie
can'ner y
cap'il la ry
car'bu ret'or
cat'a lyt'ic
cel'lu lose
cen trif'u gal
cen trip'e tal
chlo'rin a'tion
chlo'ro form
cin'na bar

Lesson 3

cir′cuit
co ag′u la′tion
col′lier y
col′on nade′
com′mu ta′tor
com′ple men′ta ry
con′crete
con′duit
con′ser va′tion
con vec′tion
cor′re la′tion
cou lomb′
crypt
crys′tal li za′tion
cu′li na ry
cur′vi lin′e ar
def′la gra′tion
del′i ques′cence
der′rick
di′a gram
di′a phragm
dif′fer en′tial
dif fu′sion
di men′sion

Lesson 4

dis so′ci a′tion
dor′mer
dredg′ing
dy′na mom′e ter
dy′na mos
e clipse′
ef′fer ves′cence
ef′flo res′cence
e′las tic′i ty
e lec trol′y sis
e lec′tro lyte
e lec′tro typ′ing
el lip′ti cal
em pir′i cal
e′qui lat′er al
ex′ca va′tion
Fah′ren heit
fil′a ment
form al′de hyde
ga′ble
gal′va nom′e ter
gird′er
glob′u lar
grav′i ta′tion

Lesson 5

gyp′sum
ho mol′o gous
hy drau′lic
hy drol′y sis
hy′gro scop′ic
hy′per bol′ic
ig ni′tion
im pen′e tra bil′i ty
in′can des′cence
in flam′ma ble
in′got
in′su la′tion
in′ter mit′tent
ir′ri ga′tion
i soch′ro nous
i′so la′tion
i′so therm
ki ne′to scope
lau′da num
liq′ue fac′tion
liq′ue fied
log′a rithm
lu′mi nos′i ty
mac ad′am ize

Lesson 6

ma chin′er y
man′ga nese′
ma′son ry
min′a ret
mol′e cule
mor′dant
neu′tral ize
nick′el
nu tri′tion

mech'a nism
me dal'lion
mer'cu ry
met'al loids
met'al lur'gy
mo sa'ic
mul'lion
mul'ti ple
naph'tha
nas'cent
o paque'
os'cil la'tion
os mot'ic
ox al'ic
ox'i da'tion

Lesson 7

ox'i diz'ing
ox'y gen
par'a bol'ic
par'tial
ped'es tal
pen'du lum
per'me a ble
phos'phor es'cence
phys'ics
phys'i o log'i cal
pil'lar
pneu mat'ic
po'lar i za'tion
por'ti co
po ten'tial
pris mat'ic
proc'ess
prop'a ga'tion
pro pel'ler
quad ran'gu lar
qual'i ta tive
quan'ti ta tive
quar'ry ing
rar'e fied

Lesson 8

re'ën force'ment
re stor'a tive
sem'i per'me a ble
so'le noid
so lid'i fy'ing
stat'ic
stuc'co
sul'phur
syn'the sis
tap'es try
tech nol'o gy
tex'tile
the'o ret'i cal
ther mom'e ter
Tor'ri cel'li an
trans lu'cent
tres'tle
trough
tu'bu lar
ver'di gris
vis cos'i ty
vol'a tile
wrought
zinc

Chapter VII

THE RHETORIC OF THE SENTENCE

1. Unity. — Suppose you glance at a well-constructed locomotive. At once you get a single, big impression of its strength and power. Then examine its parts. Every one of them, the boiler, the wheels, the piston, contributes towards developing the main impression. In like manner our writing, at all times, should convey a singleness of impression. Not only the composition as a whole, but the details that enter into the composition itself, must be governed by this principle. **Every sentence must convey its own definite impression. It must set forth one single, dominant idea, which we call its central thought. All the smaller details in the sentence must be chosen with the view of making this central thought stand out clearly. This principle is called *unity*.**

Exercise 77. — Oral

What is the central thought of the following sentence?

> Her writing desk was a marvel of neatness, every thing in its precise place, the writing paper in geometrical parallelograms, the pen tray neatly polished.
>
> Mrs. Humphry Ward: *Lady Rose's Daughter.*

Separate the foregoing sentence into the parts indicated by the subjoined outline.

I. General statement of the central thought

II. Explanatory details
   A. Order
   B. Arrangement
   C. Care

Select from the following sentences the part that expresses the central thought. Show how the other parts contribute to this.

1. The vessel, which was old and weather beaten, could not approach the shore because of the strong wind and the beating waves.

2. No sign of life was apparent; no light at any window, unless it might have been on the side of the house hidden from view.

George W. Cable

3. Debt is to a man what the serpent is to the bird: its eye fascinates, its breath poisons, its coil crushes both sinews and bone, its jaw is the pitiless grave.

Bulwer-Lytton

4. The moral energy of nations, as of individuals, is sustained only by an ideal higher than themselves, and stronger than themselves, to which they cling firmly when they feel their courage waver.

Henri Bergson

5. Poetry is an art, and chief of the fine arts; the easiest to dabble in, the hardest in which to reach true excellence.

Edmund Clarence Stedman

Exercise 78. — Oral

Compare the sentences in each of the following groups. Which converge steadily toward a central thought? Which diverge from it; i.e., present unrelated points?

1. (*a*) While in the woods, he killed a snake much like the one killed on his uncle's farm.

(*b*) While in the woods, he killed a snake much like the one killed on his uncle's farm, containing many acres and situated many miles away.

2. (*a*) Dickens was a friend of the poor for he was the champion of their cause.

(*b*) Dickens was a friend of the poor for he was the champion of their cause and, besides, he wrote many interesting novels.

3. (*a*) Washington was a great soldier, firm, brave, and cautious.

(*b*) Washington was a great soldier, firm, brave, and cautious, and he was called the Father of his Country.

4. (*a*) Shakespeare received a grammar school education.

(*b*) Shakespeare received a grammar school education but he had to leave his native town.

Exercise 79. — Oral or Written

Explain why the following sentences from pupil themes do not possess unity. Determine first upon the purpose for which each sentence was written. Point out what material has been introduced which does not aid the purpose and hence destroys unity. Reconstruct each sentence, using only the elements necessary to express the purpose of the sentence or subordinating unimportant ideas.

1. The doctor was sent for and the sick man was soon relieved, but as night came on the wind blew a gale.

2. We went to the village and there we saw old friends and they invited us to play tennis and we did so and had a great game.

3. Baseball gives fine exercise but a good ball costs too much.

4. William is good to his mother and he is also a good athlete.

5. One day, thinking that his horse was too much to provide for, the knight turned him out of the stable, which was none too clean.

6. However, when he became about sixty years of age, he lost his taste for animals and all other things of interest but gold, and one of his horses, which served him faithfully in the wars, where he made a fortune for him.

7. There happened, by chance, to be living in the small town, a rich knight, who now growing old cared more for his gold than his possessions, so he sold them all except one horse, the latter his favorite steed, which had carried him through many a battle.

8. After the bell had been put in place, the king called all the people together and told them the purpose of the bell, it being hung there in order that the people who had been wronged might ring the bell and the injustice righted, and so the bell did its duty.

9. But now as he had grown old he cared for gold, so he sold all but one horse which had been his companion and had taken him through the wars in safety, but was now too old to do any work, and so he made up his mind he could not keep him any longer.

10. As he neared the market place, he saw a vine which had grown around the rope of the bell and went toward it and as he gnawed at the vine the bell rang and the people not familiar with the sound went to the market place and there they saw the horse.

Exercise 80. — Oral

Combine the sentences of each of the following groups into a single well-knit sentence that is controlled by a central thought, or, in other words, that

possesses unity. Be sure that you show clearly the central thought.

1. The road was level and easy. We bowled along smoothly through the valley of the Mohawk. We drove under drooping birch trees and through green fields.

2. The surging sea beat upon the beach. Along the margin of the beach were small rocks. The rocks were covered with seaweed. The seaweed was of a peculiar variety.

3. I am most uneasy. The red bird is forced to leave the covert of the cedars. He is hungry. He hunts on the snow for food. The white snow shows him too clearly. He becomes a challenge for his enemies.

4. One hope was left to me. It was that she might have overlooked something in the chain of evidence. This was, perhaps, a mere trifle. It might, nevertheless, be made the means of vindicating my innocence.

5. Among the evergreen branches overhead were gaily dressed warblers. They are the dandies of the forest. They were flitting to and fro. They were lisping their June songs of contented love. The notes were milder, slower, lazier than those in which they voiced the raptures of May.

6. I walked last night under the cedars. They stand in the front yard. I listened to the music. It was at once so cheery and so sad. It was the low chirping of the birds. They had gathered in from the frozen fields. They had settled for the night in the shelter of the evergreens.

7. The cottage was approached by a quiet byroad. It was a short distance away from the town. It stood snugly in the middle of its own plot of garden ground. A good brick wall protected it at the back and the sides. There was a high quickset hedge in front.

8. He led the way through the gap in the wall. He went to a patch of turf on the heathy ground. On the side near-

est the road it was screened by bushes and dwarf trees. It commanded a view in the opposite direction over the broad brown wilderness of the moor. This view was grandly desolate.

Exercise 81. — Written.

1. Use each of the following sentences as a central thought. In each expand the idea expressed in italics. Prove that each expanded sentence has unity.

1. The city was *gay with life and excitement.*
2. The city was *full of sadness and gloom.*
3. New York is a *great center of commerce.*
4. Boston is *crowded with historic interest.*
5. St. Louis is *fortunate in its geographic situation.*

2. Write one or more sentences on each of the following subjects. Let the word, or words, in italics indicate, in each case, the central thought to be expressed, or the single impression to be given. Put nothing into the sentence that does not, in some way, contribute to the central thought.

1. A *cold* winter day.
2. A *hungry* dog.
3. The *beauty* and *grace* of a sailboat.
4. A *dark* summer night.

2. Coherence. — Coherence bears a close relation to unity, for it is concerned with the careful arrangement of the details of the sentence. We have already used the illustration of a locomotive. Let us imagine that we are in a machine shop. We perceive, here and there, the various parts of a

locomotive. Before it can be completed, the mechanics have to know how to place, arrange, and relate even the smallest mechanical details. The locomotive is ready for operation only when all its parts cohere (i.e., "hang together").

In a sentence we must aim to place words, phrases, and clauses, in such positions that their meaning and their relation to the words which they modify, are unmistakable. By such care in arrangement, the sentence gains coherence. Reread Chapter III, page 51.

Exercise 82.—Oral

The following sentences were developed by combining those in brackets. Determine which of the combined sentences expresses the *bracketed ideas* coherently.

1. [David Garrick inaugurated a new plan. This plan was concerned with the conducting of rehearsals. It was started when he became manager of Drury Lane Theatre.]

When David Garrick became manager of Drury Lane Theater, he inaugurated a new plan for rehearsals.

David Garrick inaugurated a new plan when he became manager of Drury Lane Theater for rehearsals.

2. [Henry was carrying the child. He was also crying.]

Henry carried the child while crying.

Henry, while crying, carried the child.

3. { John wrote to his father.
   He wrote about his plans.
   His father was in New York.

John wrote to his father about his plans, who was in New York.

John wrote to his father, who was in New York, about his plans.

4. { Mary talked to her mother.
   She talked about an art gallery she had seen.
   This art gallery was in Boston.

Mary talked to her mother about an art gallery she had seen in Boston.

Mary talked about an art gallery she had seen in Boston to her mother.

5. { He asked his mother why she had refused him.
   He was indignant at her decision.

He asked his mother why she had refused him indignant at her decision.

Indignant at her decision, he asked his mother why she had refused him.

Exercise 83.—Written

Examine the following groups of sentences. Select from each group the one that expresses the most important thought. Relate the other sentences of each group as subordinate elements (word, phrase, or clause) to the principal one. What idea does each subordinate element express? When the new sentence is complex, name the word used to relate the subordinate clause to the principal one. Which makes the truer and better-built expression of the thought—the group of sentences or the single sentences? Why?

1. The cavern was reached by stone steps. These steps were rough boulders placed to make a stairway. The sides of the cavern were covered with dampness and soft clinging moss.

2. Each step was worn. The worn places were where the feet of thousands had, year after year, pressed in passing to the cavern below.

3. The cave at its entrance was very low and narrow. It widened suddenly. One could easily stand erect and walk about.

4. Lights had been placed here and there. The workmen and visitors could make their way around and see the wonders of this underground world.

5. The floor of the cavern was rough and deeply furrowed. This wearing had been done by the water that dripped from the roof and sides and by streams that flowed through the cave.

The following words and expressions are connectives, which help to bridge over and relate expressions, and so make sentences unified and coherent. Write sentences illustrating their correct usage.

likewise	however	accordingly
hence	although	for that reason
too	moreover	now and then
therefore	notwithstanding	not only — but also

NOTE: The teacher should add to this list and should keep calling attention to the value of connectives, adverbs, and phrases, in giving smoothness and coherence to a sentence.

3. Emphasis. — In our exchange of ideas, there are always some thoughts which are of more importance than others. In order to show their distinction, we must give them emphasis. In

speaking, the expression of the face, the tone of the voice assist us in making the more important ideas stand forth vividly. In writing, by the employment of various means, we can make use of the principle of emphasis.

Take the sentence, *Life is short.* That serves well for mere assertion. Let us assume that you wish to call attention to the fact in a way that will give slightly more emphasis. *Is not life short?* which is the question form, will serve this purpose. Suppose that, in an appeal, you want to present this thought so that the reader will be forced to pause upon it. For emphasis, sustained by strong feeling, the exclamatory sentence is invaluable. *How short is life!* is vivid and compelling.

We shall find also that **there are three kinds of sentences, the skillful use of which will help us in securing emphasis.**

I. A loose sentence is one in which a thought grammatically complete is expressed before the end of the sentence is reached. The term *loose* is not one of reproach, but merely a term used to denote the structural character.

EXAMPLE: Hanover is a small New Hampshire village famous as the seat of Dartmouth College.

II. A periodic sentence is one in which the thought is incomplete until the end is reached. Until you finish the sentence, the thought hangs suspended. It is like a picture puzzle; every piece must be fitted in before

the picture is complete; the final piece to be fitted is needed to secure the complete effect. **Because of this element of suspense, a periodic sentence is more emphatic than a loose sentence.**

Examples of effective periodic sentences:

To write naturally is the same thing in regard to common conversation as to read naturally is in regard to common speech.

WILLIAM HAZLITT

To be honest, to be kind — to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not to be embittered, to keep few friends, but these without capitulation — above all, on the same grim conditions, to keep friends with himself — here is a task for all that a man has of fortitude and delicacy.

ROBERT LOUIS STEVENSON: *A Christmas Sermon.*

Exercise 84. — Oral

Point out just what is gained in emphasis in the following periodic sentences. Cast them in loose form and judge of their effect.

1. It is only when our rights are invaded or seriously menaced that we resent injuries or make preparation for our defense.

JAMES MONROE

2. At the moment when the last trace of foreign conquest passed away, when the descendants of those who won and those who lost at Senlac blended for ever into an English people, England saw in her ruler no stranger but an Englishman.

JOHN RICHARD GREEN

3. And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

Declaration of Independence

4. When we consider the magnitude of the prize we contended for, the doubtful nature of the contest, and the favorable manner in which it has terminated, we shall find the greatest possible reason for gratitude and rejoicing.

George Washington

5. If some of our politicians pursued the course of telling the truth at all hazards to the people about themselves, and about those who wish to mislead them, they might not lose so many votes as they fear.

William Howard Taft

6. When men engage in the pursuits of peace in the same spirit of self-sacrifice and of conscious service of the community with which the common soldier engages in war, then shall there be wars no more.

Woodrow Wilson

III. A balanced sentence is one in which the grammatical structure of one part corresponds to the grammatical structure of another. Because of the arrangement itself, because of the effectiveness secured in bringing two similar, or two contrasting ideas together, the balanced structure lends emphasis.

Exercise 85.— Oral and Written

1. Study the different kinds of effect produced by balanced structure in each of the following sentences. Note how the structure helps to emphasize the idea. Note in case of a series of such constructions, where the most vital ideas are placed. Which sentences

seem to gain momentum as they move? Note a frequent connection between the balanced and the compound sentence.

1. The men enter; they sit down. (Parallel construction; that is, the grammatical construction of the clauses is similar.)

2. At daybreak, activity is renewed; at nightfall, it ceases. (Antithesis — contrast of ideas.)

3. Cæsar had his Brutus, Charles the First his Cromwell, and George the Third may profit by their example. (Climax.)

PATRICK HENRY

4. We live in deeds, not years; in thoughts, not breaths;
In feelings, not in figures on a dial.

PHILIP J. BAILEY

5. To the memory of the man, first in war, first in peace, and first in the hearts of his countrymen.

HENRY LEE

6. The mountains look on Marathon,
And Marathon looks on the sea.

LORD BYRON

2. Write a series of balanced sentences illustrating:

(1) contrast
(2) parallel structure
(3) climax

Not only through the structure of the sentences themselves, but also **through various other means, emphasis may be secured.**

1. Various arrangements of the words within the sentences.—To put a word, phrase, or group of words out of its usual order, attracts attention.

EXAMPLES:

Swiftly descended the hammer.
He spoke in a manner pleasing and emphatic.
Back she comes.
Now and then the club assembled.
Him I will never forsake.

Question: What word or words have been placed out of their usual order? Restore them to their usual order.

NOTE: The inverted order, studied on page 36, is a common and effective means of securing emphasis.

2. The use of italics. — A line drawn under a word, a series of words, a sentence, etc., means to the printer that they are to be italicized. Therefore, when the word is printed, it will be in a type different from the type generally found on the page. This will attract attention. Remember that writing must appeal to the eye in much the same way that speaking must appeal to the ear. Your auditor hears emphasis; your reader sees it.

3. The use of punctuation marks. — These various marks, if used with care, can help to attract attention. Remember that the strong marks are . ? ! — the next strongest : ; — the weakest , ( )

4. The use of a capital letter for a word not usually capitalized. — Such a means should be employed sparingly. But occasionally, if one wants to make a valuable idea word stand out, capitalization is a potent means. Compare the following sentences. What attracts your attention? Why?

1. He was a man who believed in work.
2. He was a man who believed in Work.

5. The use of a direct instead of an indirect quotation.— In a direct quotation, you give the exact language of the speaker. In an indirect quotation, you give the general idea of his language. The former, being more precise, is the more emphatic.

EXAMPLES:

God said, "Let there be light."
God said that there should be light.

He asked, "Is this report true?"
He asked whether the report were true.

Note how the quotation marks themselves are a means to emphasis.

6. The use of specific rather than general words.— Specific words are definite and allow less range for misunderstanding than do general words. The word "biplane" is more significant than "airship" because it denotes a particular kind of airship; and "pansies" is more definite than "flowers."

Exercise 86.— Review of Grammatical and Rhetorical Principles

Condense, rearrange, or revise the following sentences or groups of sentences to make them grammatical, clear, definite, forceful, unified, and coherent.

1. I lost a valuable hand bag on Chestnut Street yesterday about three o'clock in the afternoon.

2. When coming to school yesterday, I left a plain brown leather hand bag with a five dollar bill, two car tickets, and a handkerchief in it on the car. It was the 12:45 p.m. car from Westboro, and I got off the car at the Central High School at ten minutes past one.

3. The edition is the Pocket Series of English Classics, and are 25¢ each.

4. If the ring has been found, and returned to you, I would be pleased to have you write to me and I will immediately go after it.

5. The books belong to the high school and, if there has been any such books found, I wish you would write to the above address and I shall call for them.

6. I saw your advertisement in regard to a building site you have for sale in New Hampshire, in this month's "Outlook." I am looking for a place in New Hampshire to build a summer home, and the location you mention seems desirable.

7. If found at your office, please notify the above address and I will call at once and identify it.

8. I am seventeen years old and an advanced junior in the Commercial High School where we are fitted for office work.

9. For any references you require, you might apply to Mr. Brown, our principal, or to any of my teachers.

10. Referring to your account, which is long overdue, we are sorry to be forced to again request you to settle this matter.

General Summary

Unity makes the impression of the sentence single; coherence makes the relation of the parts of the sentence unmistakable; emphasis makes the presentation of the sentence vivid, convincing, and forceful.

Chapter VIII

THE RHETORIC OF THE PARAGRAPH

1. Unity. — Just as we have found unity vital to the sentence (review Chap. VII, page 149), so we shall find it equally vital to the paragraph. In analyzing several selections in Chapter II, we saw that a paragraph contains (*a*) a central idea, (*b*) a special purpose, (*c*) a selection of only such points as help to meet that particular purpose, and (*d*) a careful arrangement of these points. Strict adherence to this plan in the writing of any paragraph produces a singleness of impression. This *oneness* of effect is called *unity*.

Unity in a paragraph may be violated (*a*) by presenting more than one central idea; (*b*) by including minor ideas which do not contribute to the central idea. Suppose you are describing a porch. It would not be well to talk about the construction of the porch and about the chairs upon it, in the same paragraph. Such a description would have two central ideas and, therefore, would require two paragraphs. Again, suppose you are giving a description of the pattern of the chairs. You would hardly mention that they were bought at an auction sale for a trifling sum, a fact which, though interesting in itself, would not help to emphasize

the central idea. Indeed, **to secure unity in a paragraph, one must be as careful about rejecting irrelevant material as about including pertinent matter.**

Exercise 87.—Oral

1. Select from the newspapers three paragraphs on important current events, each of which plainly is concerned with a *single* topic. Indicate the use of each sentence. If there is a topic sentence, name it.

2. Which of the following paragraphs possess unity? Defend your answer by definite reasons. Which do not possess unity? Indicate definitely any part that violates unity.

1. A buyer's interest in the quality of your goods can be developed to the extent only that he sees in their superior quality a means of increasing his own business profits or prestige. A quality talk should always be from the standpoint of the buyer as a seller and in the identical terms that he would use in selling your goods to his own trade. If the buyer is a jobber, take him with you on an imaginary trip over his territory and talk to his trade about your goods. If he is a retailer, place yourself behind his counter in your imagination and talk to his patrons. In addition to convincing a buyer of the superior excellence of your merchandise, you must also convince him that he can convince his trade.

WILLIAM MAXWELL: *Salesmanship.*

2. But whenever we turned to the south and east, how wonderful and how different was the view! There was no widespread and smiling landscape with gleams of silver scattered through it, and soft blue haze resting upon its fading verge, but a wild land of mountains, stern, rugged, tumultuous, rising one beyond another like the waves of

a stormy ocean, — Ossa piled upon Pelion, — McIntyre's sharp peak, and the ragged crest of the Gothics, and, above all, Marcy's dome-like head, raised just far enough above the others to assert his royal right as monarch of the Adirondacks!

HENRY VAN DYKE: *Little Rivers.*

3. Nathaniel Hawthorne knew how to write stories and he wrote a great many of them, both for children and grown people. While he was tall, broad, and strong, he was at the same time very gentle and modest in demeanor; he was also a man of rare learning.

A School Reader

4. Braddock's last moment was near. Orme, who, himself severely wounded, was with him till his death, told Franklin that he was totally silent, all the first day, and at night said only, "Who would have thought it?" that all the next day he was again silent, till at last he muttered, "We shall better know how to deal with them another time," and died a few minutes after. He had nevertheless found breath to give orders at Gist's for the succor of the men who had dropped on the road. It is said, too, that in his last hours "he could not bear the sight of a red coat," but murmured praises of "the blues," or Virginians, and said he hoped to live to reward them. He died at about eight o'clock in the evening of Sunday, the thirteenth. Dunbar had begun his retreat that morning, and was then encamped near the Great Meadows. On Monday the dead commander was buried in the road; and men, horses, and wagons passed over his grave, effacing every sign of it, lest the Indians should find and mutilate the body.

FRANCIS PARKMAN: *Montcalm and Wolfe.*

3. Decide which of the specific subtopics should be included in a paragraph built around each purpose indicated below, and which should be omitted.

Point out their best arrangement. Mention any further appropriate subtopics which might possibly be introduced.

1. *Purpose:* to describe a typical summer day in the country. Cool morning; warm noon; hot afternoon; cool evening; bright sunshine; occasional thunder showers; pleasant scent of clover and ripening grain; brooks struggling for existence; a slight breeze throughout the day; scenes in the fields; cows in the pasture; the abandoned farmhouse.

2. *Purpose:* to maintain that a knowledge of a modern foreign language is useful. Helps in broadening the vocabulary; assists one expecting to go abroad; trains one to think accurately; Frederick the Great knew French as thoroughly as German; helps one to realize the origin and value of idioms; commercial advantages; predominance of English throughout the world.

Exercise 88. — Oral and Written

Select the points for a paragraph on each of the following subjects, using the purpose here assigned to guide the selection. Discuss these topics to prove that they, if used, will in each case build a paragraph that is unified.

1. An apple orchard in the spring. *Purpose:* to show the wealth and beauty of the flowering time.

2. Salmon fishing in Alaska. *Purpose:* to show the character and extent of the industry.

3. The Woman Suffrage movement. *Purpose:* to show the methods followed by the militants of England.

4. Winter on a country farm. *Purpose:* to show how a blizzard may isolate the dwellers for several days.

Exercise 89.—Oral

Preliminary work:

A. Select the points necessary to develop each of the following topic sentences into a paragraph.

B. Arrange the selected topics so that the paragraph, when it is developed, will be in harmony in thought and purpose with the topic sentence.

C. Talk from your outline thus made.

1. A sense of humor is invaluable to a salesman.
2. A tactful beginning is necessary in a business interview.
3. A man of business should always be particular about his personal appearance.
4. A memory for names is of great value to a man of affairs.
5. A customer may be attracted to a particular store as a result of many things.

Class criticism: Direct the class criticism under the following heads:

1. Delivery, carriage, and gestures of the speaker; voice, enunciation, pronunciation, etc.
2. Ability to keep to the subject.
3. Smoothness of composition.
4. Matters of diction.

Exercise 90.—Written

Write paragraphs on three of the following subjects. Before writing, decide on a *definite* purpose; use care in selecting only those topics that develop this purpose; and arrange the chosen topics in the most effective order.

1. An antique store.
2. A peddler.
3. An old mill.
4. The parcel post.
5. How to file business letters.
6. How to make a sleeping porch.
7. Advantages of the touch system of typewriting.
8. The importance of being punctual in business.
9. The people before a newspaper office at election time.
10. The reaction against the use of red ink in the keeping of accounts.

Revision Questions for the Preceding Exercises

Is there variety in the length of the sentences? Is there variety in the way the sentences begin, i.e., do some of your sentences open with a phrase, some with a clause, some with the subject, and others with the inverted order? Are simple, compound, and complex sentences employed to show the various kinds of thought relations?

Are the sentences so selected and arranged as to develop the main purpose? Is there a *oneness* of impression created by the paragraph?

Have matters of penmanship, spelling, and grammar received due attention?

2. Coherence.—If coherence is necessary in the sentence (Review pages 166, 167), it logically follows that it is important in the paragraph. In this unit of discourse we must secure coherence by being careful to arrange our sentences so as to make the meaning of the paragraph unmistak-

ably clear. Coherence in a paragraph depends upon:

Thought arrangement: Thoughts which are closely related are placed near one another.

General use of connectives: They help to link sentences or parts of a sentence together, and, by doing so, give the effect of finish, of smoothness. (See Page 169.)

Exercise 91.—Oral

1. Read the following paragraph, which may be briefly outlined as follows:

I. The error
II. The reason for the error
III. The cost of the error

In regard to Braddock's part of the campaign, there had been a serious error. If, instead of landing in Virginia and moving on Fort Duquesne by the long and circuitous route of Will's Creek, the two regiments had disembarked at Philadelphia and marched westward, the way would have been shortened, and would have lain through one of the richest and most populous districts on the continent, filled with supplies of every kind. In Virginia, on the other hand, and in the adjoining province of Maryland, wagons, horses, and forage were scarce. The enemies of the Administration ascribed this blunder to the influence of the Quaker merchant, John Hanbury, whom the Duke of Newcastle had consulted as a person familiar with American affairs. Hanbury, who was a prominent stockholder in the Ohio Company, and who traded largely in Virginia, saw it for his interest that the troops should pass that way; and is said to have brought the Duke to this opinion. A writer of the

time thinks that if they had landed in Pennsylvania, forty thousand pounds would have been saved in money, and six weeks in time.

FRANCIS PARKMAN: *Montcalm and Wolfe.*

What is the topic sentence? Prove that this paragraph has unity by showing how each sentence contributes in some way to the thought of the topic sentence.

Select the sentences that bring out: the error; the reason; the cost. What else in sentence 1 is elaborated in sentence 2? What kind of relation exists between the thoughts in sentences 2 and 3? What word in sentence 4 repeats the idea of *the error* developed in sentences 1–3? What words of sentence 4 are repeated in sentence 5 to bring about a closely-knit relation between these sentences? With what sentences does *the cost* idea connect? What words, if any, are used to show this relation?

2. Show in detail how each sentence in the following selection is an outgrowth of its predecessor. Point out the means of linking the sentences together.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was, but with the first glimpse of the building a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the

mere house, and the simple landscape features of the domain, upon the bleak walls, upon the vacant eye-like windows, upon a few rank sedges, and upon a few white trunks of decayed trees — with an utter depression of soul, which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium — the bitter lapse into everyday life — the hideous dropping of the veil. There was an iciness, a sinking, a sickening of the heart — an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it, I paused to think, — what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while beyond doubt there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, — of the details of the picture, — would be sufficient to modify, or perhaps to annihilate, its capacity for sorrowful impression; and acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down — but with a shudder more thrilling than before — upon the remodeled and inverted images of the gray sedge, and the ghastly tree stems, and the vacant and eye-like windows.

EDGAR ALLAN POE: *The Fall of the House of Usher.*

Exercise 92. — Oral

Select any three of the following subjects for oral paragraphs. Decide upon the purpose for which each is to be developed. For each make an outline, or

plan, to guide the development of the paragraph. In presenting your subject, aim to connect your ideas by words and expressions that will convey the exact relationship of thought to thought. The class criticism should have as its main purpose a discussion of the speaker's methods of securing smoothness.

1. A windy day experience.
2. A winter scene.
3. An old beggar.
4. Buying a rug at auction.
5. The value of class organization in the high school.
6. How to open an account at the bank.

Exercise 93. — Written

Write a paragraph upon one of the following subjects.

1. The use of the telephone in ordering goods.
2. How to construct an archery bow.
3. The characteristics of a successful forester.
4. The uncertainty of the fruit business.
5. The popularity of moving pictures.

Revision Questions

Consult the revision questions under *unity*.

Are the sentences closely knit together?

Have I used the relation words that convey the exact relationship of thought to thought?

As I read my composition *aloud*, does it sound smooth?

3. Mass. — The two places of distinction in a sentence are the beginning and the end. **In a paragraph, as the beginning and the end are the**

places that catch the eye and hold the attention, they are likewise **the places of distinction.** Mass is merely the principle of effective arrangement of the parts to secure emphasis. In some paragraphs, the important thought is at the beginning and is followed by particulars of development; in others, it is at the end and acts as a summary for the preceding particulars; in still others, it is at the beginning, is followed by particulars, and is expressed at the end in the form of a summary. **Paragraphs,** then, are poorly massed when the arrangement of material fails to place important thoughts in distinctive positions; they **are well massed when the arrangement of material presents important thoughts in distinctive positions.**

Exercise 94. — Oral

1. Examine any column of newspaper advertisements. In each, what is the most important fact, or facts? What is the position of the principal facts in the advertisements?

2. Examine the following paragraphs. In each, what is the topic sentence? Where is it? Is this topic sentence the most vital one? If it is not, where in the paragraph is the most important sentence placed? Where are the details and the relatively unimportant matter placed?

1. I close, then, with some suggestions as to what I consider the basis of a true business career — those which give reasonable assurance of a true business success. I place first among these integrity; because I believe that there is

to-day a good deal of misapprehension on this point. There is now and then a case of brilliant rascality known among us; and we hear of this, and talk of it; we are inclined, some of us, to admire it; but, after all, there are no cases, except very exceptional cases, wherein roguery has led to fortune. The rule is almost absolute, that our thrifty men have been exceptionally upright men. You will find few cases where the dishonest man has continuously flourished. There have been cases of his temporary, transient, meteoric success; but the rule is very uniform in its operation, that business success has been based on a broad platform of integrity.

HORACE GREELEY: *Success in Business.*

2. The management must keep in close personal touch with workmen in all departments. From foundry to shipping room this principle has been followed. Even with almost two thousand workmen in a manufacturing plant, it is surprising to find how easily and how pleasantly this personal relationship may be continued, once it is established. The employer may be somewhat amazed to find with what interest he absorbs knowledge of the affairs of the various employees and the eagerness he feels in seeing each man attain the success he desires. And this personal interest, which becomes wholly unselfish and one of the pleasures of business management, is the element which, more than any other one thing, perhaps, brings out loyalty and produces a unified organization.

GEORGE H. BARBOUR: *Personality in the Working Force.*

3. It is hard to find a satisfactory definition of advertising. A picturesque way of putting it is to call it business imagination, an imagination that sees in a product possibilities which can be realized only by appealing to the public in new ways to create a desire where none existed before. It is a very broad word, an omnibus word conveying different ideas to different people.

ERNEST ELMO CALKINS: *The Business of Advertising.*

3. Examine the arrangement, or mass, of any five paragraphs in this chapter. Defend your decision concerning them.

Exercise 95. — Oral and Written

Outline and give orally well-massed paragraphs on any two of the following subjects. Outline and write several paragraphs on any other three of them. Test them for unity, coherence, and mass. Apply the previous questions of revision.

1. The influence of rainfall on the occupations of a people.
2. The value of the typewriter in business correspondence.
3. An experience with a burglar.
4. An argument for an eight-hour working day.
5. The value of out-of-door exercise for men engaged in clerical pursuits.
6. The influence of mountains upon the industries and occupations of a people.
7. A letter asking for the privilege of settling an account at a later time. (See model, Chapter XIX.)
8. The electrification of railroads.
9. The advantages of the "charge system."
10. An explanation of Marshall Field's doctrine: "The customer is always right."

Chapter IX

KINDS OF PARAGRAPHS

1. Introductory. — We determine the nature of a paragraph by examining its chief purpose. If it aims to recount related events or acts which lead to some heightened point of interest, we call it a *narrative paragraph.* If it tries to portray or describe, we call it a *descriptive paragraph.* If it aims to explain and inform, we call it an *expository paragraph.* If it aims to convince or persuade, we call it an *argumentative paragraph.*

Narrative and descriptive paragraphs appeal chiefly to the imaginative and emotional part of the mind; expository and argumentative paragraphs appeal chiefly to the intellectual and reasoning part of the mind. This difference in appeal necessitates a difference in treatment in these kinds of paragraphs.

2. The Narrative Paragraph. — A narrative paragraph presents one main incident. Such a paragraph may stand alone or it may be a part of a series. The incident is a combination of a number of successive occurrences presented in the order in which they take place. The highest point of interest comes at the end of the paragraph. To

it every occurrence introduced must bear a definite relation.

Exercise 96. — Oral

Analyze the following paragraphs with these points as guides: (*a*) the single incident presented, (*b*) the occurrences used to develop this incident, (*c*) the order of their presentation, (*d*) the point of highest interest. Make evident that each occurrence is directly connected with this point of highest interest.

1. The sheriff read the Emancipation Proclamation. He read it with no more ceremony than if he were giving notice of a forced sale of land, or a new city ordinance about negro passes, or any other everyday occurrence. He was surrounded by white men, who listened without interest or remark, and negroes, who were shocked and dismayed. They had been sure that the news of their freedom would come with the calling of trumpets, the firing of cannon, and the triumphant entry of a victorious army. Robert said they were sick and silent with disappointment, and vanished from the streets. I went into the kitchen to tell Harriet. She was leaning against the open door, looking intently eastward. Freedom was to come from the east, and she was always listening and watching for its approach. Her child, a girl about a year old, was sitting on the floor playing with some empty spools. I had always thought her indifferent to it. "Harriet," I said, and she turned her eyes upon me but did not speak, "you are free, Harriet! From this hour as free as I am. You can stay here or go; you can work or sleep; you are your own mistress, now and forever." She stepped forward as I spoke, and was looking at me intently. "Say dem words again, Miss Milly!" she cried, "say dem again." I repeated what I had told her, making the fact still more emphatic; and as I did so, her sullen black face brightened,

she darted to her child, and throwing it shoulder high, shrieked hysterically, "Tamar, you'se free! You'se free, Tamar!"

AMELIA E. BARR: *All the Days of My Life.*

2. Heinemann, the European publisher, once noticed two peddlers standing side by side, selling toy dolls. One of them had a queer, fat-faced doll, which he was pushing into the faces of the passers-by, giving it the name of a well-known woman reformer, then prominently before the public. His dolls were selling rapidly, while the man beside him, who had a really more attractive doll, was doing comparatively little business. A thought occurred to Heinemann, and he tried an experiment. Calling the second peddler to one side, "My friend," he said, "do you want to know how to sell twice as many of these dolls as you are selling now? Hold them up in pairs, two together in each hand, and cry them as 'The Heavenly Twins.'" The toy vender somewhat grudgingly followed his advice. It was at a time when Sarah Grand's famous novel was at the height of its popularity, and the title of the book was on every one's tongue. Perhaps it was merely another case of good luck, but the Heavenly Twins dolls were an instantaneous success, and within one hour the vender of the woman reformer dolls gave up the fight, acknowledged himself beaten, and moved five blocks down the street to escape the ruinous competition.

LORIN F. DELAND: *Imagination in Business.*

Exercise 97. — Written

1. Read II Samuel 18, verses 19–33.

Make a narrative paragraph of this incident by writing a single sentence on each of the following topics. Be sure that each sentence points toward the climax.

David sitting at the tower wall; the watchman on the tower; the approach of the first messenger, who stirs the king by his message; the approach and tidings of the second messenger; the lament of David.

2. Rewrite the preceding paragraph. Enrich it by additional sentences wherever in your judgment a topic allows elaboration. Throughout, keep in mind the ideas of unity, coherence, mass, and approaching climax.

3. Write a narrative paragraph on King Saul's visit to the Witch of Endor (I Samuel 28, verses 7–25), after having determined on the incident and its climax.

4. Recall or imagine a visit to a fortune teller. Having your fortune told is the incident. Select the most exciting and mysterious moment of the experience for the climax. Write a narrative paragraph on the subject, aiming for a variety of connectives in its development.

5. Use each of the following sentences as the climax, or highest point of a narrative paragraph. Be sure to decide upon an incident that could produce each climax and give an orderly arrangement of the occurrences leading to this highest point of interest. Write the paragraph.

1. The machine hung for one horrible instant at the edge of the cliff — and then shot madly over it.

2. The child saw where her doll had fallen; without a single thought of danger, she rushed after it into the shooting flames.

3. Not until then did the full truth dawn upon the passengers — the ship was foundering.

4. Grimy, perspiring, spattered with mud, hardly looking the hero, he was the hero; every one was shouting his name.

Exercise 98.—Oral

With five minutes for preparation give orally a narrative paragraph on any of the preceding incidents. Let the other members of the class determine the value of the use of the material in relation to the highest point of the paragraph. The delivery should be criticized with regard to modulations of the voice, intensity of interest, smoothness, variety in sentence length, and in sentence openings.

Exercise 99.—Written

1. Develop any two of the following assignments into narrative paragraphs that might be incorporated in letters from an agent to his house.

1. An experience with an irate customer.
2. An attempt to interview a man difficult of access.
3. A failure to find a man at a given place and at a given time.
4. An experience with a cook recommended by an employment agency.
5. A mishap due to the late arrival of baggage containing samples.

2. Imagine the total experience of which any one of the foregoing is an incident. Write the complete letter. (See Chapter XIII for the letter form.)

3. Write a *series* of narrative paragraphs on one or more of the following subjects. Remember that in this exercise the paragraphs must ascend in interest until the climax of the story is reached. (Read in preparation the model narrative and narrative outline in Appendix B.) Plan the narrative. In

revising, apply the test questions accompanying this exercise.

1. An experience at the circus.
2. An accident at the automobile races.
3. A minute late.
4. What I really got at the auction.
5. My first night with our new dog.
6. An experience which resulted from the wrong addressing of a letter.
7. Learning to run an automobile.
8. The outcome of an interview with the proprietor of a large 5 and 10 cent store in which you have been trying to install a number of cash registers.
9. You are director of a mining camp. Write a letter to the superintendent, who happens to be away on business, giving the cause, the happening, and the outcome of a feud among a gang of men under your charge.
10. You were on a street car at the time of an accident and are asked by the vice-president of the road to state your version of the affair. Give the details.

Questions for the student to ask himself after writing a simple narrative. (The student should be able to answer each question in the affirmative, if his work is acceptable.)

I. Purpose:
   A. Have I a distinct purpose?
   B. Does every event in my narrative aid my purpose?

II. Introduction:
   A. Do I need one? (Remember an introduction is not always necessary.)
   B. Does it bring out only those ideas which are necessary for an understanding of the plot?

III. Events leading to the climax:

A. Do they move smoothly toward the climax?
B. Do they increase in interest from the opening of the story until the climax is reached?
C. Does each event look forward to the climax?

IV. The climax:

A. Is it a natural outgrowth of what has come before?
B. Is it placed well toward the end of the story?
C. Does it reflect the purpose of the story?

V. Events after the climax:

A. Are they necessary? (Remember they are not always needed.)
B. Are they briefly told?

VI. Setting:

A. Is it brief?
B. Is it vivid?
C. Is it consistent with the purpose-idea?
D. Does it have a vital part in the development of character or action?

VII. Characters:

Do they act and speak as they would in actual life?

VIII. Revision:

A. Have I read my story *aloud?*
B. Have I attended to matters of spelling, penmanship, punctuation, and margins?

3. The Newspaper Narrative Paragraph. — A newspaper writer employs a radically different plan in constructing a narrative paragraph. Instead

of trying to intensify the interest as he progresses in his story, he aims to state in a striking manner the most exciting event or events first. From these he works toward the results, the causes, and the other details that must be given in order to make the climax clear.

Exercise 100. — Oral and Written

1. Read the following news story.

AEROPLANES CRASH

Son of Théophile Delcassé Has His Leg Fractured.

PARIS, *Nov. 14.* — An aeroplane collision in midair yesterday imperiled the lives of the son of Théophile Delcassé, French minister of marine, and two aviators at Villacoublay, near Paris. Young Delcassé was making a flight as a passenger on board a monoplane piloted by Georges Collardeau, when another machine ascended and the two aeroplanes started maneuvering around the aerodrome. The false movement of a lever caused them to come violently into collision, and the two wrecked machines interlocked and crashed to earth. One of young Delcassé's legs was fractured and Collardeau was badly bruised, while the pilot of the other aeroplane was very seriously injured, probably fatally. The collision occurred at a low altitude.

2. Outline the paragraph. Account for the order of events. What advantage does this plan have for the writer's purpose? What is the use of the headlines? What relation do they bear to the climax?

3. Select from your daily newspaper a one-paragraph narrative article. Reproduce this incident in writing, first in literary style; then in newspaper style.

4. Plan and write for any one of the following sets of headlines a suitable news paragraph.

1. 20 DAYS AT STORM'S MERCY

Schooner Hight, with Exhausted Crew, Towed into New London.

NEW LONDON, CONN., *Jan. 9.* —

2. ICE BREAKS, TWO DROWN

Two Others of Middletown Skating Party Reach Shore Safely.

MIDDLETOWN, N. Y., *Jan. 4.* —

3. $25,000 NECKLACE IN SNOW

Baroness de Forest Recovers it After Giving Up Hope of Regaining It.

GENEVA, *Jan. 9.* —

4. NEAR DEATH IN SOUTH BAY

Hunting Party Caught in Friday's Gale Forced by the Wind to Anchor.

BABYLON, L. I., *Sept. 8.* —

5. Change the narrative paragraphs dealing with the freeing of the slave and the doll peddler into news paragraphs. (See pages 191, 192.)

6. Read the following newspaper paragraph. What is the climax? Where is it placed? What facts are given bearing on the climax? What is the purpose of the headlines? From what part of the paragraph are they taken?

A VENICE–TRIESTE FLIGHT
SEA CROSSED AND RECROSSED

Georges Chemet, Frenchman, and Maj. Ginnochio, Italian, Received Enthusiastically.

A remarkable flight in a hydroaeroplane across the Adriatic sea from Venice to Trieste and back again to Venice was carried out yesterday by the French aviator, Georges Chemet. He took with him as a passenger Maj. Ginnochio of the Italian army. The total distance of the flight was 256 kilometers (about 159 miles). On the return voyage from the Austrian to the Italian coast, trouble with the motor of the hydroaeroplane obliged Chemet to descend to the surface of the sea when 25 miles away from the shore. The daring aviator succeeded in repairing his motor while floating on a slightly rough sea. He then reascended and terminated the trip to Venice at a speed of 75 miles an hour. Chemet and his companion were enthusiastically greeted when they descended at Venice.

7. Write narrative news paragraphs upon the following subjects.

Preliminary Questions:

A. What is the climax?

B. What facts must I give showing the cause and results of the event expressed in the climax?

C. What headlines will best suit my climax?

1. A barn is struck by lightning.
2. A wild cat surprises a party of campers.
3. The old Academy of Music is to be sold at auction.
4. A ship bearing a cargo of molasses is wrecked off the coast of Fire Island.
5. The Old Gold Automobile Company has become bankrupt.

4. The Descriptive Paragraph.— A descriptive paragraph presents one definite impression of a person, thing, or place. This unified impression results from the writer's singleness of purpose. He chooses only such particular and general qualities as contribute to the one main impression. All other qualities, though of interest in themselves or in the development of a different effect, are rejected. In the arrangement of his material, the writer must always bear in mind the emphasis desired and the positions for securing such emphasis in the paragraph. Any change in the point of view must be definitely stated.

Exercise 101. — Oral and Written

1. Read the following descriptive paragraphs. What is the writer's purpose in each? Make a list of the topics selected to develop this purpose. Determine upon the method of arrangement of material (that is, whether it moves from the general to the particular, or from the particular to the general, or merely gives particulars, etc.). Discuss the values of the various methods of arrangement and of the choice of words.

Re-read pages 123-129.

1. It happened to be market day in Perugia. The great square, therefore, presented a far more vivacious spectacle than would have been witnessed in it at any other time of the week, though not so lively as to overcome the gray solemnity of the architectural portion of the scene. In the shadow of the cathedral and other old Gothic structures — seeking shelter from the sunshine that fell across the rest of the piazza — was a crowd of people engaged as buyers or

sellers in the petty traffic of a country-fair. Dealers had erected booths and stalls on the pavement, and overspread them with scanty awnings, beneath which they stood, vociferously crying their merchandise; such as shoes, hats and caps, yarn stockings, cheap jewelry and cutlery, books, chiefly little volumes of a religious character, and a few French novels; toys, tin-ware, old iron, cloth, rosaries of beads, crucifixes, cakes, biscuits, sugarplums, and innumerable little odds and ends, which we see no object in advertising. Baskets of grapes, figs, and pears stood on the ground. Donkeys bearing panniers stuffed out with kitchen vegetables, and requiring an ample roadway, roughly shouldered aside the throng. Crowded as the square was, a juggler found room to spread out a white cloth upon the pavement, and cover it with cups, balls, cards — the whole material of his magic, in short — wherewith he proceeded to work miracles under the noonday sun. An organ-grinder at one point, and a clarion and a flute at another, accomplished what they could toward filling the wide space with tuneful noise. Their small uproar, however, was nearly drowned by the multitudinous voices of the people, bargaining, quarreling, laughing, and babbling copiously at random; for the briskness of the mountain atmosphere, or some other cause, made everybody so loquacious that more words were wasted in Perugia on this one market day, than the noisiest piazza of Rome could utter in a month.

NATHANIEL HAWTHORNE: *The Marble Faun.*

2. Here is the throbbing pulse of the city bared and visible. Night is over; with rapidly increasing frequency the flashing drops of light indicate that the activity of day has begun. Every action must be expressed in words, and, bared and concentrated, that word-current of the city rises like a gathering wave. From ten in the morning to five minutes after, the tide is at the flood. The flicker of lights

is dazzling; the girls' hands race dizzily behind their flashing summons. Business is at its height. But here on another row of panels the occasional flash of lights offers a curious contrast: this is a panel for a part of the residence district; from seven to eight in the evening its lights will glow with activity. Then business is over and the downtown panels will be darkened. Here is a visual shifting of scene and interest. Work over, the social engagements are made, and business is forgotten. There is a friendly gossiping along the wires.

Night has come, and a dozen girls watch the long, deserted boards. Like the occasional glimmer of a cab lamp late upon the street, the signals, one by one, flash and are gone. The world is fast asleep. Far down at the end of the panel a signal brightens. "Number please?"—"Police!" It was a woman's voice. From the card index "Central" picks out the street address which corresponds to the number, and the nearest station is advised of the call. Had the woman no time to finish her message? There is another light burning on the panel. Already she is forgotten and the slim hands are making another connection. Police or doctor, — the night calls are laden with portent.

JOSEPH HUSBAND: *Telephone.*

3. Commerce, travel, traffic, seem to proclaim themselves from every craft that floats in the harbor and from all the docks along the shores. The impulsive ferryboats, carrying their thousands of commuters to or from New Jersey, keep darting back and forth from their slips, impudently challenging our great liner with short, hoarse whistles that indicate they mean to cross our bows. They have to "make a train" and are not to be stopped. Long scows loaded with freight-cars are being shoved and pushed around the Battery and up to Mott Haven, where the cars are transferred to New England railway tracks; pile drivers

in tow go staggering up the river to the new docks in process of building; great strings of canal boats, half a dozen long and three abreast, are trailing away toward Raritan Bay; coal barges in squadrons keep filing past. Everything is moving in the interest of commerce.

JOHN C. VAN DYKE: *The New New York.*

2. Write a descriptive paragraph about a farm. Before writing, make an outline from the following suggestions.

Purpose: to show its prosperous condition. Near a river; diversified surface; house on a knoll; barn large, roomy, clean; cattle, sheep, and horses in the pastures; broad fields of grain; general impression of the whole.

3. Make a list of the essential characteristics needed for a descriptive paragraph on any three of the following subjects. Decide beforehand on the best arrangement of the selected qualities.

1. Our Commencement. *Purpose:* to picture the beauty, the happiness, and the dignity of the scene.
2. The Rag Man. *Purpose:* to picture him at the close of his day's work.
3. The Preparation for the Race. *Purpose:* to show the tense excitement of the various contestants.
4. An Old Engine. *Purpose:* to show why, though it is no longer in service, the old railroadmen call it "the queen of the roundhouse."
5. A Raw, Foggy Day. *Purpose:* to show how it seems to affect every one and give a strange vague impression to everything.

4. Having decided upon a purpose, the details to develop the purpose, and the arrangement of them,

develop each of the following sentences into a descriptive paragraph.

1. The old horse looked as if it belonged to no one.
2. The auction room was crowded with a curious assembly of people.
3. Towards daybreak, the sleet storm increased in fury.
4. He was a tramp dog, but an unusual tramp dog, understand!
5. The East River presents an inspiring sight when viewed from Brooklyn Bridge.

5. Write a *series* of descriptive paragraphs on one of the following subjects. Decide upon the purpose of each paragraph, its relation to its neighbors, and the selection and arrangement of the material. (See model descriptive outline, Appendix B.) Revise your composition according to the subjoined revision questions.

1. A country store.
2. A barber shop, Saturday night.
3. Impressions of an automobile.
4. A scene at the station.
5. Your typewriting room during a practice period.
6. Your student bank.
7. A model business office.
8. A cashier's desk in a large department store.
9. The emptying of a factory at night.
10. A business street at noon and at night.

Questions for the student to ask himself after writing a description.

I. Purpose and Plan:

A. Have I singleness of aim? What is my purpose?

B. Have I arranged my topics to bring out my purpose-idea?

C. Have I arranged my material according to that method which best subserves my purpose; i.e., have I followed one of the following plans?

1. General topics and then particulars
2. Particulars and then general summary or statement of impression
3. General topics, particulars, and then general impression
4. General topics only
5. Particulars only

II. Development of Purpose and Plan:

A. Have I read my composition *aloud?*

B. Are the points which are to be brought out, closely connected?

C. Is a unified, vivid impression created by a skillful choice of words?

D. Have I indicated every change in my point of view; i.e., have I made it clear to my reader whenever I have changed my view of the object, person, or scene I am describing?

III. Form:

A. Is this my best penmanship?

B. Have I looked up the spelling of every doubtful word?

C. Have I kept my margins, and have I indorsed my paper?

5. The Expository Paragraph. — In the expository paragraph the writer's main purpose is to explain a fact or an idea. Clearness, above all, must be secured. More than ever the writer must exercise care in the selection and arrangement of his material. He must make sure that the purpose

of each paragraph is not too broad in its scope and that every detail introduced brings out that purpose in a clear, exact manner. He must be very particular in the choice of his words, for accuracy means everything in the giving of information. The sentences must be so arranged that their close connection and logical development shall be unmistakable.

Great care must be used to make sure that the subject of an expository paragraph is sufficiently limited to secure adequate treatment. If the subject is too broad, it will fail to meet the purpose of the paragraph with clearness and precision. Do not try to pour a gallon into a quart bottle.

Exercise 102. — Oral

State the purpose of each of the following paragraphs. Mention its subject. What sentence expresses the subject and in what part of the paragraph is it stated? What relation has the rest of the paragraph to this fact?

1. Now, I have gone as far as I can without dividing a sale into its four severable parts. This division is imperative to an intelligent consideration of the subject of salesmanship. It is even more important to the actual making of a sale. The projection of your mind to a successful meeting with another human mind requires the accomplishment of four distinct steps with your auditor. First, you must gain his undivided attention. Second, you must arouse his definite interest. Third, you must create an unqualified belief in and accord with your statements. Fourth, when you

have removed all quibbles and doubts from his mind, you must replace them instantly with an impelling resolution to do the thing you ask.

WILLIAM MAXWELL: *Salesmanship.*

2. But Grant differed from all the conquerors of history in this: the moment that Grant had the trembling Confederacy at his feet, he was no longer the soldier. He became transformed into the patriot and the statesman. He knew that those men who had surrendered had to be citizens, and that this was to be our common country. He knew that no Republic could govern conquered provinces. He said, "Go back to your homes, cultivate crops, create manufactures, develop commerce, help us to make this the greatest nation on earth."

CHAUNCEY M. DEPEW: *The Legacy of Grant.*

3. There were many points of similarity in the lives and fortunes of these great men. They belonged to the same profession, and had pursued the study and its practice, for unequal lengths of time, indeed, but with diligence and effect. Both were learned and able lawyers. They were natives and inhabitants, respectively, of those two of the Colonies which at the Revolution were the largest and most powerful, and which naturally had a lead in the political affairs of the times. When the Colonies became in some degree united, by the assembling of a general Congress, they were brought to act together in its deliberations, not indeed at the same time, but both at early periods. Each had already manifested his attachment to the cause of the country, as well as his ability to maintain it, by printed addresses, public speeches, extensive correspondence, and whatever other mode could be adopted for the purpose of exposing the encroachments of the British Parliament, and animating the people to a manly resistance. Both were not only decided, but early, friends of Independence. While

others yet doubted, they were resolved; where others hesitated, they pressed forward. They were both members of the committee for preparing the Declaration of Independence, and they constituted the sub-committee appointed by the other members to make the draft. They left their seats in Congress, being called to other public employments, at periods not remote from each other, although one of them returned to it afterwards for a short time. Neither of them was of the assembly of great men which formed the present constitution, and neither was at any time a member of Congress under its provisions. Both have been public ministers abroad, both Vice-Presidents, and both Presidents of the United States. These coincidences are now singularly crowned and completed. They have died together; and they died on the anniversary of liberty.

DANIEL WEBSTER: *Adams and Jefferson.*

4. In comparing the late eruption (Mt. Vesuvius) with that of Mont Pelée, one is struck by several noteworthy differences. In the first place, the West Indian volcano threw out laterally at least three explosive blasts, which went to a distance of more than four miles, and tore to pieces everything in their way. Vesuvius did not explode laterally at any time. In the second place, the summit of Pelée, during its period of activity, was a center of profound meteorological disturbances and there came down from it, at short intervals, floods of water, fifteen or twenty feet in depth, which seemed to originate in cloud bursts, and which, on the lower slopes of the mountain, became destructive torrents of liquid mud. On Vesuvius there were no heavy rains during the eruption and there has been little aqueous precipitation since. In the third place, Pelée threw out no lava except half-solid incandescent blocks, while from fissures in the southern side of Vesuvius molten rocks flowed to a distance of two or three miles.

GEORGE KENNAN: *The Outlook.*

5. There is no branch of science so closely associated with our immediate wants and enjoyments as that of Geology. In our daily walks we tread with heedless step upon the apparently uninteresting objects of which it treats; but could we rightly interrogate the rounded pebble in our path, it would tell us of the convulsions by which it was wrenched from its parent rock, and of the floods by which it was abraded and placed beneath our feet. In our visits to the picturesque and the sublime, we come into still closer proximity to geological truths. In the precipices which defend our rock-girt Isle and flank our mountain glens, and in the shapeless fragments at their base which the lichen colors and round which the ivy twines, we see the remnants of uplifted and shattered strata which once peacefully reposed at the bottom of the ocean. Nor does the rugged or the rounded boulder give a less articulate response from its lair of sand or its grave of clay. Floated by ice from some alpine summit, or hurried along in torrents of mud or of water, it may have traversed a quarter of the globe, amid the crash of falling forests and the death shrieks of the animals which they lodged. The mountain range, too, with its catacombs beneath, along which the earthquake transmits its terrific sounds, reminds us of the mighty powers by which it was upheaved, while the lofty peak with its cap of ice or its nostrils of fire reveals the tremendous agencies which have been struggling beneath us.

Sir David Brewster: *More Worlds Than One.*

Exercise 103. — Oral and Written

1. After having made outlines for elaborating the following thoughts, write the paragraphs. Be sure that (*a*) each sentence of the paragraph deals with the thought of the subject, (*b*) a close relation exists among the sentences, (*c*) their arrangement is based

upon logical development, and (*d*) the whole gives an effect of clearness.

1. The life of a traveling salesman is filled with many hardships.

Expand or explain this thought by giving examples illustrating these hardships.

2. In several ways, the life of a drummer is like that of an actor.

Expand and explain by pointing out in what respects the lives of the two seem similar.

3. A promissory note is ——.

Complete the thought by means of definition.

4. What a business man engaged in manufacturing elsewhere should see in our town.

Indicate the points of interest in the order of importance.

2. Some of the foregoing exercises have illustrated the various means of accomplishing exposition, such as the use of examples; definition; comparison or contrast; repeating the basic thought in simpler or clearer language; giving specific information or directions; enumeration. Decide which of these means is used in each paragraph under the former oral exercises.

3. What means for developing the following subjects seem to you most appropriate?

1. Basketball and football are alike in several respects.

2. There are many ways in which a boy can be helpful to his mother around the house.

3. Good spelling is especially important in business life.

4. Penmanship is still of importance in the business world.

5. The telephone is a time-saving invention.
6. Climate depends on several conditions.
7. A stethoscope.
8. How to pack china for shipping.
9. The parts of a baseball diamond.
10. The differences between telephoning and telegraphing.

4. With purpose, selection, and arrangement in mind, write at least three paragraphs, each based on one of the foregoing suggestions.

Exercise 104. — Oral and Written

Paragraphs in a series. — Prepare written outlines for oral expositions on two of the following topics. Develop these plans into oral compositions. When you have thus objectified your thought, write these compositions. (See model expository outline, Appendix B.) Revise your compositions according to the subjoined revision questions.

1. How to fit a schoolroom with electric bells.
2. How the game of baseball is played.
3. The duties of a bank cashier.
4. Filling mail-orders in a large business.
5. Causes of panics.
6. The work of a buyer of millinery in a department store.
7. The effect of the automobile upon the livery business.
8. The commercial advantages of acetylene gas.
9. The duties of a floorwalker.
10. The work of the auditing department in a large retail store.
11. A contrast between tropical and temperate countries in respect to produce.

12. Advantages in business of the automobile-truck over the horse-drawn vehicle.
13. The great political parties in the United States to-day.
14. The purpose and value of clearance sales.
15. The advantages of the C. O. D. principle in business.
16. Ignition devices in automobile construction.
17. Commercial patterns in dressmaking.
18. Method of cutting and making undergarments.
19. The evolution of hats.
20. The method of making a hat frame.
21. Exercise and its relation to digestion.
22. Worry and its effect upon digestion.
23. The importance of system in business.
24. The analysis of solutions for metals.
25. The importance of correct speech in business transactions.
26. The uses of the dictograph in business offices.
27. The principle and the uses of the mimeograph.
28. The need of enthusiasm in business.
29. The uses of the protectograph.
30. Pittsburg and the iron industry.
31. Methods of conducting business in medieval markets.
32. Inventors and inventions of the Renaissance.
33. Gutenberg and his press.
34. Early block printing.
35. Color printing in magazines to-day.
36. Reasons for the financial success of the Erie Canal.
37. The effect of the Civil War upon the cotton industry in England.
38. Alexander Hamilton, the organizer of our national finances.
39. The effect of the automobile upon the making of good roads.
40. The business advantages to retail merchants whose stores are located on automobile highways.

Questions for the student to ask himself after writing an exposition.

I. Purpose:
   A. What is my purpose?
   B. Have I clearly stated it in my outline?
   C. Have I kept to it; i.e., have I selected material with my purpose constantly in mind?
   D. Have I arranged my material so as to bring out my purpose in the most effective manner possible?

II. Plan and technical development of plan:
   A. Have I need of an introduction? If so, does it contain a few general points necessary to the understanding of my exposition? Does it lead naturally to the discussion?
   B. Have I paragraphed according to my plan? Are my paragraphs closely related? unified? Is the topic sentence of each paragraph placed so as to guide the reader in an understanding of my purpose?
   C. Is there variety in
      sentence beginning?
      sentence length?
      sentence structure?
   D. Are my words used with precision? Are technical terms defined?
   E. Have I read my composition *aloud?*
   F. Is my title
      short?
      attractive?
      suggestive of the scope of the work?
      in keeping with the purpose of the exposition?
   G. Is this my best penmanship?
      Have I kept the proper margins?
      Have I indorsed my paper?

6. The Argumentative Paragraph. — Like the expository paragraph, the argumentative paragraph demands clearness as one of its prime requisites. Its purpose, however, is not merely to inform and explain, but to convince and persuade. The writer uses facts or ideas to prove his point. His aim is to win others over to his conclusions by showing how every one of his assertions has reasonable grounds for acceptance. In the opening topic sentence, he usually states what he wishes to prove. Having selected every detail which vitally contributes toward the truth of his proposition, he arranges this material in its most convincing order in the sentences which follow. He reserves the most telling point until the end. When it comes, it seems to clinch all the preceding points with powerful effect.

Exercise 105. — Oral

Name the subject and the distinct purpose of each of the following paragraphs. Briefly reproduce each. What is the topic sentence of each? What is its position in the paragraph? What purpose, in relation to the topic sentence, do the other sentences of the paragraph serve?

(In the early days of our history, at the time when the colonists had become acutely dissatisfied and irritated over the treatment accorded to them by the home government, two sets of opinions prevailed in England concerning the course to be pursued toward their rebellious subjects across the water. One set

embodied Force, the other Conciliation. Paragraphs 1 and 2 are taken from Edmund Burke's speech before Parliament on *Conciliation with America.*)

1. A further objection to force is, that you impair the object by your very endeavor to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own; because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict; and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit; because it is the spirit that has made the country.

2. The last cause of this disobedient spirit in the colonies is hardly less powerful than the rest, as it is not merely moral, but laid deep in the natural constitution of things. Three thousand miles of ocean lie between you and them. No contrivance can prevent the effect of this distance in weakening government. Seas roll and months pass, between the order and the execution; and the want of a speedy explanation of a single point is enough to defeat the whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces to the remotest verge of the sea. But there a power steps in that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go, and no farther." Who are you, that should fret and rage and bite the chains of nature? . . . Nothing worse happens to you than does to all nations who have extensive empires; and it happens in all the forms into which that empire can be thrown. In large bodies, the circulation of power must be less vigorous at the extremities;

Nature has said it. The Turk can not govern Egypt and Arabia, and Curdistan, as he governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein, that he may govern at all; and the whole of the force and vigor of his authority in his center is derived from a prudent relaxation in all his borders. Spain, in her provinces, is, perhaps, not so well obeyed as you are in yours. She complies too; she submits; she watches times. This is the immutable condition, the eternal law, of extensive and detached empire.

3. But, sir, the gentleman has failed to maintain his leading proposition. He has not shown, it can not be shown, that the Constitution is a compact between State governments. The Constitution itself, in its very front, refutes that idea; it declares that it is ordained and established *by the people of the United States*. So far from saying that it is established by the governments of the several States, it does not even say that it is established by the people of the several States; but it pronounces that it is established by the people of the United States in the aggregate. The gentleman says, it must mean no more than the people of the several States. Doubtless, the people of the several States, taken collectively, constitute the people of the United States; but it is in this, their collective capacity; that is, all the people of the United States, that they establish the Constitution. So they declare; and words can not be plainer than the words used.

DANIEL WEBSTER: *Refutation of the Nullification Act.*

(See History of the United States for nature, cause, and outcome of the Nullification Act.)

A mere assertion does not, of necessity, convince another of its truth. It must be supported by facts

which lend evidence or proof. Evidence is of various sorts, and its weight is determined by the source from which it comes. We have

Evidence of the senses: seeing, hearing, etc.

Evidence of expert testimony, produced by those who have become authorities in any given calling or pursuit.

Evidence of official documents, reports, statistics, correspondence, etc.

Evidence of unofficial correspondence, diaries, etc.

Circumstantial evidence, gained only through indirect means.

One must learn to gather evidence and arrange it in the most telling and convincing order before one can proceed to argue.

Exercise 106. — Gathering Evidence

1. Gather and arrange the evidence in the order of importance to prove:

1. That Marc Antony possessed a keen knowledge of human nature. Use *Julius Cæsar* as the source.

2. That Shylock was "more sinned against than sinning." Use *Merchant of Venice* as the source.

3. That Eppie in *Silas Marner* was justified in staying with her adopted father.

4. That John of England in *Ivanhoe* was not only treacherous to his brother, Richard Cœur de Lion, but also treacherous to his country.

NOTE: Teachers should improvise like questions on the particular books being studied in class, if the students happen to be unfamiliar with those mentioned.

2. Cite as much evidence as you can find, in the order of its importance, on five of the following topics.

1. Why your school gymnasium should have a swimming pool.
2. Why the school building should be surrounded by a spacious, well-equipped playground.
3. Why final examinations should be retained or abolished.
4. Why older pupils and younger children should have separate recesses.
5. Why dancing should be a part of the physical culture work.
6. Why girls ought to be admitted to a debating club to which boys alone are eligible at present.
7. Why moving pictures may be of an educational value.
8. Why every student should study some modern foreign language.

Exercise 107. — Oral and Written

1. Use the following simple statements, needing no library investigation, as subjects for argumentative paragraphs. Write a *series* of argumentative paragraphs on any one of them. (Consult Appendix B, for argumentative outline.)

2. Deliver a speech on at least one of them before the class. Let the class decide whether you made your point; whether you stated your proofs clearly, forcefully and logically; whether, in your delivery, you showed spirit and conviction.

1. Public schools should be closed during a circus parade.
2. Pupils should be required in fair weather to go outside the building at recess time.
3. Roller skating should be prohibited on the public streets.

4. Commencement exercises should be made simpler and less expensive.

5. Commercial courses should be offered by all high schools.

6. The honor system in examination is an excellent preparation for the normal development of the future business man.

7. All girls should be required to study domestic science.

8. Sign-board advertising should be restricted by law.

9. Manual training should be required of all high school students.

10. A taste for plays worthy of support should be developed in all high school students, by means of a course in the Modern Drama.

Questions for the student to ask himself after writing an argument.

I. Subject and Proposition:

A. Have I chosen a subject within my grasp?

B. Have I stated what I wish to prove in a clear, brief proposition?

C. Is my subject two-sided?

D. Have I read broadly on both sides of my subject?

II. Brief:

A. Have I used the best order to bring out the truth of my proposition?

B. Have I "cleared the ground"; i.e., have I prepared my audience, by preliminary statements, when necessary, to understand my first argument?

C. Have I chosen for my first argument material which will hold the attention of my audience?

D. Have I considered my audience in selecting all my material to prove my side of the proposition?

III. The Argument:

A. Does it progress smoothly?
B. Is it direct, convincing, clear?
C. Have I stated each new argument in such a way that the reader or listener will have no difficulty in following my trend of thought?
D. Have I reviewed my points as I have progressed?

IV. Form:

A. Paragraphing?
B. Spelling?
C. Punctuation?
D. Penmanship?

Exercise 108. — Oral and Written

What is the general purpose of the following advertisement taken from *The Geographical Magazine*? How does each "story" contribute to this general purpose? Account for the order in which the advertiser has arranged his "stories." Classify each "story" according to its purpose as narrative, descriptive, expository, or argumentative. Note the lack of indenting. Note the illustrations. What relation do they bear to the "stories?" How do they help the writer's general purpose?

Dramatize the last paragraph.

LITTLE STORIES OF FIRES THAT DIDN'T HAPPEN

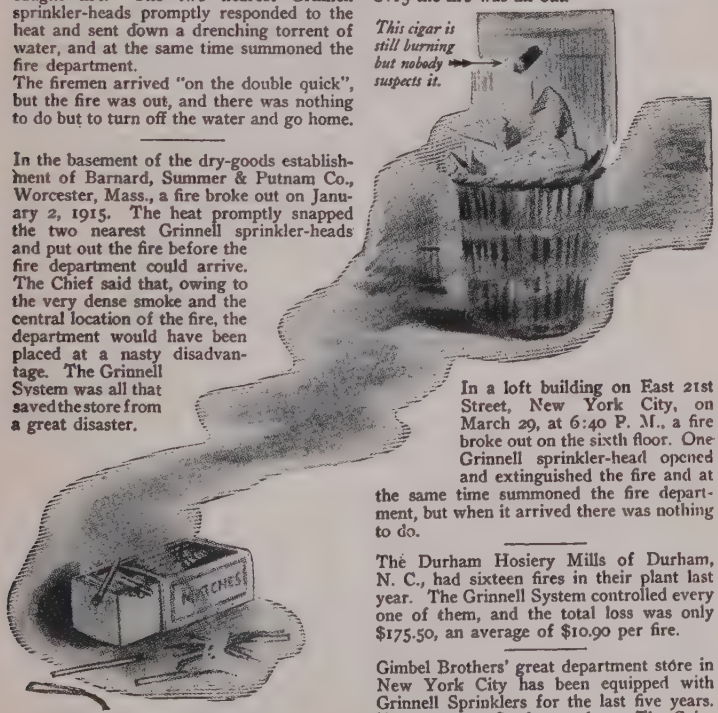
By ELLSWORTH BENNETT

A year ago the McCormick Co. of Baltimore installed a Grinnell Automatic Sprinkler System. They were not afraid of fire; they did it because the presence of the sprinklers would reduce the fire insurance rate so radically as to bring about a large net saving.

Five months later some refuse in a chute caught fire. The two nearest Grinnell sprinkler-heads promptly responded to the heat and sent down a drenching torrent of water, and at the same time summoned the fire department.

The firemen arrived "on the double quick", but the fire was out, and there was nothing to do but to turn off the water and go home.

In the basement of the dry-goods establishment of Barnard, Summer & Putnam Co., Worcester, Mass., a fire broke out on January 2, 1915. The heat promptly snapped the two nearest Grinnell sprinkler-heads and put out the fire before the fire department could arrive. The Chief said that, owing to the very dense smoke and the central location of the fire, the department would have been placed at a nasty disadvantage. The Grinnell System was all that saved the store from a great disaster.



This cigar is still burning but nobody suspects it.

This match-box fell off the shelf

At the Hettrick Brothers Co. awning factory, at Toledo, a fire occurred in the packing department on April 26, after working hours. Three Grinnell sprinklers operated promptly, checking the flames and ringing the fire alarm. That was at 7:46, and at 7:48 the night watchman had located the blaze and called the fire department. At 8:15 the fire was all out.

In a loft building on East 21st Street, New York City, on March 29, at 6:40 P. M., a fire broke out on the sixth floor. One Grinnell sprinkler-head opened and extinguished the fire and at the same time summoned the fire department, but when it arrived there was nothing to do.

The Durham Hosiery Mills of Durham, N. C., had sixteen fires in their plant last year. The Grinnell System controlled every one of them, and the total loss was only $175.50, an average of $10.90 per fire.

Gimbel Brothers' great department store in New York City has been equipped with Grinnell Sprinklers for the last five years. They had one fire but no loss. The Grin-

nell Sprinklers brought about a reduction of fire insurance premiums of 57%, enough to pay for the Grinnell System in a few years.

The Link Belt Company in Chicago has been equipped with Grinnell Sprinklers for the last six years. During that time the loss by fire has been kept down to only $200, thanks to the vigilance of the Sprinklers. When they installed the Grinnell System the rate was reduced from $1.11 to 6c., and so the System paid for itself within a very few years.

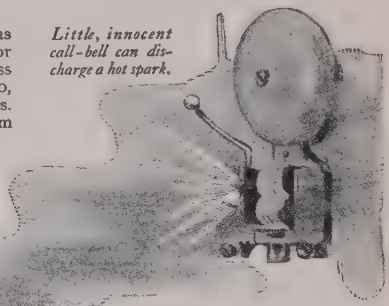
For about twenty years the Grinnell System has been on duty at the Reynolds Tobacco Company, Winston-Salem,

N. C. It reduced their insurance premiums between 80% and 90%, and these reductions paid for the System in about five years. Fires, six; loss, $1,100.

In the great Long Island factory of Steinway & Sons, Piano Manufacturers, Grinnell Sprinklers were installed at a cost of $30,000; but the insurance companies were glad to insure them at a premium $15,000 a year less than they paid before they had the Grinnell System.

The following story is general, but although it is less picturesque than the specific stories above, it is the most important of all:

During the past 33 years, so the fire records show, automatic sprinklers have saved from destruction properties valued at more than $700,000,000 out of the $4,500,000,000 worth of property which enjoys this protection. Without sprinkler protection the average loss in business fires is over $7,000. With sprinkler protection the average fire is such a small affair that it is hard to get a record of most of them. There have been over 17,000 reported fires actually controlled



Little, innocent call-bell can discharge a hot spark.

by Grinnell Sprinklers. Some of them undoubtedly would have been great conflagrations.

All this wonderful automatic fire protection pays for itself in from three to seven years by reducing the fire premiums 40% to 90%.

Have you ever seen the figures for your own business establishment? Do you know how long it would take for a Grinnell System in your premises to pay for itself? Don't theorize! Get the figures!

No apparent obstacle should prevent your getting the figures—not even the lack of capital to invest. Scores of prosperous business houses every year feel that they are not justified in using their own capital, so long as they can obtain a system and turn over their premium savings as payments until the system is clear. They do this through certain Construction Companies, in a way that does not interfere with their credit relations with their regular banks.

Dictate a letter or make a memorandum to do so today. The address is the General Fire Extinguisher Co., 293 West Exchange Street, Providence, R. I. If you want to know about the deferred-payment plan offered by construction companies, ask specifically for that information. In order to be able to present to you figures on the cost of the Grinnell System and a preliminary estimate of the savings you will make, we will first forward you a small blank to fill out with necessary data about your floor areas and present rate of insurance.

Chapter X

SOCIAL CORRESPONDENCE

1. The Social Letter. — The term *social letter* is applied to correspondence among friends or relatives. Its intimate nature makes it less formal and, therefore, less subject to the somewhat rigid requirements laid down for the business letter. **Informality of style, large expression of the individuality of the writer, chatty tone, and unrestricted length are characteristics that distinguish the friendly letter.** If your letter is so interesting and so well constructed that the recipient finds a delight in its content and a desire to answer it immediately, you may feel reasonably certain that it is a good piece of work. But it must appear spontaneous. **The familiar letter is in reality a conversation committed to paper.**

2. The Parts of the Social Letter. — The social letter retains many of the conventional parts of a business letter.

1. **The heading.** — In general, this gives the address of the writer and the date of the writing.

2. **The salutation.** — It may take various forms, depending on the relation between the writer and the recipient.

More formal

Dear Mr. Thompson:	My dear Mrs. Maxwell:
My dear Mr. Thompson:	Dear Miss Wyatt:
Dear Mrs. Maxwell:	My dear Miss Wyatt:

Less formal, and assuming a closer intimacy

My dear Joseph,	Dear Ethel,
Dear Joe,	My dear Evelyn,
My dear Thompson,	Dear Aunt,
Dear Cousin Joe,	My dear Uncle,

The comma is the least formal punctuation. More formal is the colon.

3. The body. — This is the message which the writer desires to send. Care should be taken in its composition, its punctuation, and its paragraphing. The mere fact that the letter is intimate does not imply that it should be careless in details of construction.

4. The complimentary close.

More formal

Sincerely yours,	Very sincerely yours,
Yours sincerely,	Yours very sincerely,

Less formal

Cordially yours,	Lovingly yours,
Yours faithfully,	Yours affectionately, etc.

5. The signature. — Sometimes in familiar letters merely the first name is given, but more often the habitual signature is appended.

Exercise 109. — Oral and Written

1. Read the following social letters. Make an analysis of each of them, trying to find those qualities

which give spontaneity, chattiness, interest, suggestions of the personality of the writer.

4 Marlborough Place, May 9, 1882.

My dear Romanes:

I feel it very difficult to offer any useful criticism on what you have written about Darwin, because, although it does not quite please me, I cannot exactly say how I think it might be improved. My own way is to write and rewrite things, until by some sort of instinctive process they acquire the condensation and symmetry which satisfies me. And I really could not say how my original drafts are improved until they somehow improve themselves.

Two things, however, strike me. I think there is too much of the letter about Henslow. I should be disposed to quote only the most characteristic passages.

The other point is that I think strength would be given to your panegyric by a little pruning here and there.

I am not likely to take a low view of Darwin's position in the history of science, but I am disposed to think that Buffon and Lamarck would run him hard in both genius and fertility. In breadth of view and in extent of knowledge these two men were giants, though we are apt to forget their services. Von Bär was another man of the same stamp; Cuvier, in a somewhat lower rank, another; and J. Müller, another.

"Colossal" does not seem to me to be the right epithet for Darwin's intellect. He had a clear, rapid intelligence, a great memory, a vivid imagination, and what made his greatness was the strict subordination of all these to his love of truth.

But you will be tired of my carping, and you had much better write what seems right and just to yourself.

Ever yours very faithfully,

T. H. Huxley.

4 Marlborough Place, N. W., April 12, 1883.

Dearest Pabelunza:

I was quite overcome to-day to find that you had vanished without a parting embrace to your "faded but fascinating" parent. I clean forgot you were going to leave this peaceful village for the whirl of Gloucester dissipation this morning — and the traces of weeping on your visage, which should have reminded me of our imminent parting, were absent.

My dear, I should like to have given you some good counsel. You are but a simple village maiden — don't be taken by the appearance of anybody. Consult your father — inclosing photograph and measurement (in inches) — in any case of difficulty.

Also give my love to the matron your sister, and tell her to look sharp after you. Treat her with more respect than you do your venerable P. — whose life will be gloom hidden by a film of heartless jests till you return.

Item. — Kisses to Ria and Co.— Your desolated Pater.

Eastbourne, Jan. 30, 1890.

You Dear Old Humbug of a Boy:

Here we have been mourning over the relapse of influenza, which alone, as we said, could have torn you from your duties, and all the while it was nothing but an attack of palpitation such as young people are liable to and seem none the worse for after all. We are as happy that you are happy as you can be yourself, though from your letter that seems saying a great deal. I am prepared to be the young lady's slave; pray tell her that I am a model father-in-law, with my love. (By the way, you might mention her name; it is a miserable detail, I know, but would be

interesting.) Please add that she is humbly solicited to grant leave of absence for the Teneriffe trip, unless she thinks Northallerton air more invigorating.

Ever your loving dad,

T. H. Huxley.

2. Write a letter to a friend telling of an engine you have constructed.

3. Compose a "thank-you letter" after a visit to a friend. Include your impressions of fellow travelers and scenery observed on your homeward trip.

4. Write to a friend of your experiences keeping house for your father while your mother is away.

5. Cheer up a sick friend by writing a jolly letter to her.

Exercise 110.—Written

The following outlines of social letters written by students may prove suggestive. Write letters based upon similar experiences that you have had.

1. A mass meeting at school; hunting trip; loss of sleep due to a howling dog; campaign planned against this nuisance; news about a few of the boys at school.

2. A canoe trip; work in hay fields contrasted with life earlier in vacation; automobile trip planned for early September.

3. Experience with an *old* motor boat; the building of a new one; the sale of the old craft; success at learning to swim; summer plans for next season; news from old friends.

4. Recollections of an exciting experience with your correspondent; a similar but new adventure; a joke on your brother and his automobile; a race with a friend, the result, and your punishment.

5. Comments upon the results of the "World Series"; an account of a friend visiting your sister; a brief character sketch of your new football captain; a forecast of the school team's chances; plans for a school social of which you are chairman.

3. Invitations and Replies. — Invitations and replies, like letters, differ in the degree of formality they express, and call for a corresponding difference in treatment.

1. An informal invitation resembles a social letter. Sometimes the heading does not include the name of the town, nor the actual date. Instead, merely the street address and the day of writing are given, as:

12 S Street,
Wednesday morning.

The address of the sender and the date may be written below and at the left. Often the day of the month is written out in full. The year may be omitted.

2. An informal reply should be modeled on the informal invitation and, in case of acceptance, should repeat the date and hour mentioned in the invitation. In case of declining, only the date need be mentioned.

3. A formal invitation is written in the third person from beginning to end. It has no heading, no salutation, no complimentary close, no signature. The writer's name is found within the body.

Usually in the lower left-hand corner, the address of the sender is placed. It may or may not be fol-

lowed by the date. If a date is added it includes the month and the day of the month written out in full. The year is usually omitted.

4. A formal reply is modeled on the invitation and, therefore, is likewise in the third person. The date and hour mentioned in the invitation should always be repeated in an acceptance. In declining, no mention of the hour is necessary.

A formal invitation

Dr. and Mrs. William Collett request the pleasure of Mr. and Mrs. George Prentice's company at dinner on Tuesday evening, March fourteenth, at seven o'clock.

7 Ware Road.

A formal acceptance

Mr. and Mrs. Prentice accept with pleasure Dr. and Mrs. William Collett's kind invitation to dinner on Tuesday evening, March fourteenth, at seven o'clock.

126 Prospect Avenue,
March fourth.

An informal invitation

My dear Mrs. Prentice,

Will you and Mr. Prentice give us the pleasure of your company at dinner on Tuesday, March fourteenth, at seven o'clock?

Very sincerely yours,
Eleanor Collett.

7 Ware Road.

An informal acceptance

My dear Mrs. Collett,

Mr. Prentice and I shall be pleased to dine with you on Tuesday, the fourteenth, at seven o'clock.

Very sincerely yours,
Hazel Prentice.

126 Prospect Avenue,
March seventh.

An informal declination

My dear Mrs. Collett,

Mr. Prentice and I regret sincerely that a previous engagement will deprive us of the pleasure of dining with you on Tuesday, the fourteenth.

Very sincerely yours,
Hazel Prentice.

126 Prospect Avenue,
March sixth.

PART TWO

PRINCIPLES OF COMPOSITION APPLIED TO BUSINESS

CHAPTER XI

THE NEWSPAPER

1. Introductory. — The newspaper has become a necessity in modern life. Without its assistance, business could not be conducted as it is to-day. Through its means the barriers between country and town are so completely broken down that the so-called "isolated community" has largely passed into history. In even the smallest village, metropolitan dailies now gain entrance. What we shall have to say about the newspaper is, therefore, based upon the typical city daily.

2. General Characteristics of Newspapers. — Newspapers in their handling of news resemble department stores in their handling of commodities. The shopper, stepping into a big store, can make his purchases without confusion or loss of time because he finds the store divided into special departments, each handling a particular kind of goods. To save the reader's time, the modern newspaper has arranged and classified its items, so that they may be found with the least delay.

It knows that the general reader is usually very busy and can spend only ten to thirty minutes in reading its columns. Therefore, it aims to facilitate his reading as far as possible. Glance over any typical twelve to sixteen page paper and you will find that its columns are classified according to the following scheme, although not necessarily arranged in the following order.

1. *Most important news — domestic and foreign.* — Because of its importance, this news generally appears on the first page. A swift glance at the headlines will inform the reader what of significance has happened since the previous day.

2. *Local news.* — Here are recorded the social events, and the matters of special interest to the citizens of the city in which the paper is printed. It may contain several columns dealing with the local news of surrounding towns.

3. *Editorial page.* — This page, which gives the paper's interpretation of current events and timely discussion and which may be taken as indicative of the paper's policy, is most often found near the middle of the paper.

4. *Woman's page.* —This page contains material which will interest women because of its numerous hints about dress and household matters. Some newspapers omit this page.

5. *Sporting page.* — Here are listed the various results in the world of professional and amateur sports.

6. *Financial page.* — This page very often interests the general business man because it contains news

about stocks, bonds, conditions of the market, and other commercial statistical news.

7. *Other special columns.* — Because they bear their patrons in mind, various newspapers include columns on current literature, art, music, the drama, education, and science. For the same reason, such columns are omitted in other papers, which print instead daily short stories, questions and answers, etc. The weather report is found in all newspapers, usually in a regular place, day after day.

8. *Advertisements.* — No newspaper can thrive without advertisements. We find them usually distributed through the body of the newspaper, with the exception of the first page. Their exact nature and value will be treated later.

3. Reading a Newspaper. — The first reason for reading a newspaper is to be well-informed. We must keep in general touch with what is going on. In stagecoach days, there was a valid excuse for being ignorant about the important world events. But this, the age of electricity and steam, demands a constant keeping in touch with the most significant occurrences. Farmers now study the quotations of city market prices, with the advantage of being able to exact them in the country. An unexpected war among foreign nations may affect the American stock market, and, indirectly, business, within twenty-four hours. Legislation of Congress may work immediate effect upon numerous industries. A terrible calamity in one

section of the country may call for quick assistance from other sections. The modern person depends on the newspaper for his ability to discuss these broad movements intelligently.

We have already indicated that the newspaper is meant to be read rapidly. For the general reader, the first page and the editorial page are the most significant. On the one, he finds the summary; on the other, the discussion and interpretation.

Finally enters the question — what to read. The merely sensational paper, featuring murder and crime in a lurid way, tries to cater to the poorer and uneducated classes. To more intelligent readers it makes little or no appeal. Conservative papers devote only a few paragraphs to such items; "yellow journals" feature them. The careful reader will focus attention on those items which are of social, economic, political, and cultural importance.

4. How News is Gathered. — The newspaper staff is made up of specialists. The editor and the editorial writers are paid to interpret the news from the point of view of the newspaper's policy; then comes the staff of assistant editors — the financial editor, the society editor, the sporting editor, the city editor, the domestic editor, the foreign editor, the Sunday editor — whose duties are to revise and decide upon the "copy" submitted.

The so-called "copy" comes usually from three sources. First is the Associated Press, an organi-

zation maintained by the leading newspapers to telegraph valuable news to its patrons. Second, the special correspondent. Some newspapers have representatives in the leading cities abroad, and assign others to report occurrences of unusual interest such as a war, a great investigation, a horrible disaster, etc. And last, but most important, are the reporters, who are responsible for gathering the news from day to day. These are the men who must be constantly on the alert.

5. Newspaper Style. — The style of the reporter differs from that of the literary writer largely because the news article is written under pressure, with little or no opportunity for careful revision. Despite these handicaps, many reporters have cultivated a terse, forceful, crisp style that deserves praise. Experience has developed in them a sense of selection, of vivid diction, and of rapid-moving language. They have gained a feeling for useful English that will convey their facts quickly, intelligently, entertainingly.

Two illustrations follow: the first, by a literary writer; the second, by a newspaper man. Questions are afterwards appended which will help to show how the newspaper man must adopt a means for securing his result which differs from that of the literary man. Read these illustrations with care.

The eyes of the crowd followed the gesture of the Egyptian, and beheld, with ineffable dismay, a vast vapor shooting from the summit of Vesuvius, in the form of a gigantic

pine tree; the trunk, blackness; — the branches, fire! — a fire that shifted and wavered in its hues with every moment, now fiercely luminous, now of a dull and dying red, that again blazed terrifically forth with intolerable glare!

There was a dead, heart-sunken silence, — through which there suddenly broke the roar of the lion, which was echoed back from within the building by the sharper and fiercer yells of its fellow-beast. Dread seers were they of the Burden of the Atmosphere, and wild prophets of the wrath to come!

Then there arose on high the universal shrieks of women; the men stared at each other, but were dumb. At that moment they felt the earth shake beneath their feet; the walls of the theatre trembled; and, beyond in the distance, they heard the crash of falling roofs; an instant more, and the mountain cloud seemed to roll towards them, dark and rapid, like a torrent; at the same time it cast forth from its bosom a shower of ashes mixed with vast fragments of burning stone! Over the crushing vines; over the desolate streets; over the amphitheatre itself; far and wide, with many a mighty splash in the agitated sea, — fell that awful shower!

No longer thought the crowd of justice or of Arbaces; safety for themselves was their sole thought. Each turned to fly, — each dashing, pressing, crushing, against the other. Trampling recklessly over the fallen, — amidst groans, and oaths, and prayers, and sudden shrieks, the enormous crowd vomited itself forth through the numerous passages. Whither should they fly? Some, anticipating a second earthquake, hastened to their homes to load themselves with their more costly goods, and escape while it was yet time; others, dreading the showers of ashes that now fell fast, torrent upon torrent, over the streets, rushed under the roofs of the nearest houses, or temples, or sheds, — shelter of any kind, — for protection from the terrors of the open air. But

darker, and larger, and mightier, spread the cloud above them. It was a sudden and more ghastly Night rushing upon the realms of Noon! . . .

The cloud, which had scattered so deep a murkiness over the day, had now settled into a solid and impenetrable mass. It resembled less even the thickest gloom of a night in the open air than the close and blind darkness of some narrow room. But in proportion as the blackness gathered, did the lightnings around Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivaled their varying and prodigal dyes. Now brightly blue as the most azure depths of a southern sky; now of a livid and snake-like green, darting restlessly to and fro as the folds of an enormous serpent; now of a lurid and intolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch, — then suddenly dying into a sickly paleness, like the ghost of their own life!

In the pauses of the showers, you heard the rumbling of the earth beneath, and the groaning waves of the tortured sea; or, lower still, and audible but to the watch of intensest fear, the grinding and hissing murmur of the escaping gases through the chasms of the distant mountain. Sometimes the cloud appeared to break from its solid mass, and, by the lightning, to assume quaint and vast mimicries of human or of monster shapes, striding across the gloom, hurtling one upon the other, and vanishing swiftly into the turbulent abyss of shade; so that, to the eyes and fancies of the affrighted wanderers, the unsubstantial vapors were as the bodily forms of gigantic foes, — the agents of terror and of death!

The ashes in many places were already knee deep; and the boiling showers which came from the steaming breath of the volcano forced their way into the houses, bearing

with them a strong and suffocating vapor. In some places, immense fragments of rock, hurled upon the house roofs, bore down along the streets masses of confused ruin, which yet more and more, with every hour, obstructed the way; and, as the day advanced, the motion of the earth was more sensibly felt, the footing seemed to slide and creep, — nor could chariot or litter be kept steady, even on the most level ground.

Sometimes the huger stones, striking against each other as they fell, broke into countless fragments, emitting sparks of fire, which caught whatever was combustible within their reach; and along the plains beyond the city the darkness was now terribly relieved; for several houses, and even vineyards, had been set on flames; and at various intervals, the fires rose sullenly and fiercely against the solid gloom. To add to this partial relief of the darkness, the citizens had, here and there, in the more public places, such as the porticoes of temples, and the entrances to the forum, endeavored to place rows of torches; but these rarely continued long; the showers and the winds extinguished them, and the sudden darkness into which their sudden birth was converted had something in it doubly terrible and doubly impressing on the impotence of human hopes, the lesson of despair.

Frequently, by the momentary light of these torches, parties of fugitives encountered each other, some hurrying towards the sea, others flying from the sea back to the land; for the ocean had retreated rapidly from the shore, — an utter darkness lay over it, and, upon its groaning and tossing waves, the storm of cinders and rock fell without the protection which the streets and roofs afforded to the land. Wild, haggard, ghastly with supernatural fears, these groups encountered each other, but without the leisure to speak, to consult, to advise; for the showers fell now frequently, though not continuously, extinguishing the lights, which

showed to each band the deathlike faces of the other, and hurrying all to seek refuge beneath the nearest shelter. The whole elements of civilization were broken up. Ever and anon, by the flickering lights, you saw the thief hastening by the most solemn authorities of the law, laden with, and fearfully chuckling over, the produce of his sudden gain. If, in the darkness, wife was separated from husband, or parent from child, vain was the hope of reunion. Each hurried blindly and confusedly on. Nothing in all the various and complicated machinery of social life was left save the primal law of self-preservation.

EDWARD BULWER LYTTON: *The Last Days of Pompeii.*

FIRE FOLLOWS EARTHQUAKES

Disaster Overwhelms the Metropolis of the Pacific Coast.

OAKLAND, CAL., *Apr. 18* — The business part of San Francisco, across the bay, was shaken into débris at 5.13 o'clock this morning by an earthquake which ran over all the low lying parts of the city. It was followed by a fire which is still raging when all telegraphic communication from the city has been cut off and which will probably complete the ruin of the downtown business district and most of the tenement quarter.

Smaller fires have appeared throughout the residence district, and probably a great part of the city will go before it ends, for there is a strong southerly wind blowing and the water mains are all broken. No one can tell how heavy is the loss of life. The estimates run from 500 to 1,000. It would be foolish to set any estimate of the life loss, for the city has been thrown into such confusion with the shock, the fall of the buildings, and the uncontrollable fires that followed, that no counting of the dead is possible.

The city is under martial law, so that it is almost impossible to cross the streets. All that is known

is that the morgue is choked with dead, and that the men are piling up corpses and injured people from trucks, express wagons, and every conceivable vehicle. Just now the Hayes Valley, to the west of the Mechanics Pavilion, which early in the day was used as a temporary morgue, is afire, and the big church of St. Ignatius is burning.

The city is shaken every few minutes with the explosions of dynamite by which the firemen, in default of water, are trying to stop the fire. On foot, — for there are no street cars running, — the people from outlying districts are crowding to the hills which top the city, and the parks and streets until the troops came, were alive with panic stricken Chinese. The fire has swept all the waterfront and the railroads which enter the southern part of the city by land are not running, so that the people of San Francisco are prisoners in a city which is still trembling with little minor shocks.

After details headed, "Buildings Went Down First," "Water Supply Ruined," "Gen. Funston Orders out Troops," "Other Buildings Go," "Gas Spreads the Fires," "Palace Hotel Gone," "Wind Switches to the Southwest," "Seven Great Fires Unite," "Water Got in the Afternoon," "Screams and Shouts of the People," the article proceeds:

Panic in Portsmouth Square

On Portsmouth Square the panic was beyond description. This, the old Plaza about which the early city was built, is bordered now by Chinatown, by the Italian district, and by the "Barbary Coast." A spur of the quake ran up the hill upon which Chinatown is situated and shook down part of the crazy little buildings on the southern edge. It tore down, too, some of the Italian tenements. The rush to Portsmouth Square went on almost unchecked by the police, who had more business elsewhere.

Chinese Beat Their Gongs

The Chinese came out of their underground burrows like rats and tumbled into the square, beating such gongs and playing such noisy instruments as they had snatched up. They were met on the other side by the refugees of the Italian quarter. The panic became a madness. At least two Chinamen were taken to the morgue, dead of knife wounds given for no other reason, it seems, than the madness of panic. There are 10,000 Chinese in the quarter and there are thousands of Italians, Spaniards, and Mexicans on the other side. It seemed as though every one of these, with the riff-raff of "Barbary Coast," made for that one block of open land. The two uncontrolled streams met in the center of the square and piled up on the edges. There they fought all the morning, until the Regulars restored order with their bayonets.

Taking Away Bank Securities

As the dawn broke and the lower city began to be overhung with the smoke of burning buildings there came a back eddy. Cabmen, drivers of express wagons and trucks, hired at enormous prices, began carting away from the lower city the valuables of the hotels which saw their doom in the fires which were breaking out. Even the banks began to take out their bullion and securities and, under guard of half-dressed clerks, to send them to the hills, whence came to-day the salvation of San Francisco. One old night-hawk cab, driven by a cabman white with terror, carried more than a million dollars in currency and securities. Men, pulling corpses or injured people from fallen buildings, stopped to curse these processions as they passed. Time and again a line of wagons and cabs would run against an impassable barrier of débris where some building had fallen into the street and would pile up until the guards cleared a way through the streets.

Vandals Get to Work

Then the vandals formed and went to work. Routed out from the dens along the wharves, the rats of the San Francisco waterfront, the drifters who have reached the back edge of European civilization, crawled out and began to plunder. Early in the day a policeman caught one of these men creeping through the window of a small bank on Montgomery street and shot him dead. But the police were keeping fire lines, beating back overzealous rescuers from the fallen houses and the burning blocks, and for a time these men plundered at will.

The article concludes with topics headed, "Troops Stop Flight," "Committee of Safety Formed," "Ground Sucked Hotel In," "Oakland Gets Off Easy."

Extract from the N. Y. Sun, — April 19, 1906.

Exercise 111. — Oral and Written

1. What various means does Lytton employ to secure vividness? (For example, note choice of words; sentence structure; details in description; emotions and actions of the people; the changes in the natural phenomena, etc.) How does Lytton make his narrative move swiftly? (Note again sentence structure and the rapid movement of persons and things.) What is the value of such a statement as "*you* heard the rumbling of the earth beneath"? Make a list of the words which lend color to the narrative. How do they help to heighten it? How does the last paragraph give a cumulative effect — i.e., one great distinct impression of inexpressible disaster?

2. Why does the second account open with the place and date of the occurrence? Outline the first four paragraphs. Study the rest of the story. In what part of the narrative are the big facts of the disaster given? Where, the details? What is the advantage of this order to the general reader? Review Chapter IX, the one-paragraph newspaper narrative, to see if this is the customary plan. What is the purpose of this news story? Select expressions that seem characteristic of newspaper style. How does the writer make his account vivid? Where does he introduce local color? What effect does it produce? How do the topic-headings throughout the narrative help the reader?

3. Compare the preceding accounts in plan, method of handling details, range of vocabulary, sentence structure.

Exercise 112.—Written

1. Following the general plan of the *Sun's* account of the San Francisco earthquake, convert the following literary narratives into news stories. Write suitable headlines. Aim for a terse, forceful, and matter-of-fact newspaper style.

1. The *Story of My Aunt* from *Tales of a Traveler.*
2. The banishment of Rosalind from *As You Like It.*
3. Elopement of Lorenzo and Jessica from *The Merchant of Venice.*
4. The death of Sir Roger de Coverley from the *Spectator Papers.*
5. The storming of the castle from *Ivanhoe.*

2. Write a news story dealing with any one of the following school activities.

1. The senior dance.
2. A basketball game.
3. A school play.
4. A class picnic.
5. Class day exercises.
6. A meeting of —— club.
7. The junior-senior debate.
8. A fire drill.

3. Examine an editorial in one of the newspapers of your town. With this as a model, write for your school paper an editorial upon:

1. The importance of supporting school activities.
2. The necessity of improving gymnasium conditions.
3. A method of restricting outside social activities.

Exercise 113. — Oral

1. What are the characteristics of a good cartoon? What is the artist's purpose in such work? What characteristics of his subject does he present? How is his work similar to that of a descriptive writer? With what kind of subjects does the cartoonist deal? What is the value of his work to a newspaper?

2. Discuss the personal qualities of a successful reporter.

3. Read some of Jesse Lynch Williams's newspaper stories, as *The Stolen Story*.

4. Discuss the following poem by selecting the details that show the chief characteristics of many

of our modern newspapers. Note at the same time the vivid description of the newsboy.

Elf of the City, a lean little hollow-eyed boy,
Ragged and tattered, but lithe as a slip of the Spring,
Under the lamplight he runs with a reckless joy,
Shouting a murderer's doom or the death of a King.
Out of the darkness he leaps like a wild strange hint,
Herald of tragedy, comedy, crime, and despair,
Waving a poster that hurls you, in fierce black print,
One word, *Mystery*, under the lamp's white glare.

ALFRED NOYES: *The Newspaper Boy.*

Exercise 114. — Oral or Written

Subjects for general discussion. (In preparation, consult Revision Questions following *The Expository Paragraph*, Chapter IX, page 213.)

1. The Colonial newspaper.
2. The effect of the invention of the steam engine upon the distribution of newspapers.
3. The effect of the invention of the telegraph and cable upon the making of a newspaper.
4. The evolution of newspaper machinery.
5. The scope of the news in a modern newspaper.
6. The effect of the newspaper upon rural communities.
7. The influence of the press in forming public sentiment.
8. The career of Horace Greeley.
9. The career of Joseph Pulitzer.
10. The work of the Associated Press.
11. Postal regulations governing the rates of postage on newspapers.
12. The work of a reporter on a big daily.

SUBJECTS FOR INVESTIGATION. — OPTIONAL

Exercise 115.

1. The history of a newspaper in your town.
2. The work of the art department of a large American newspaper.
3. The duties of the tally clerks of the financial department.
4. The simple principle of a linotype machine.
5. The purpose and plan of the index department.
6. The work of the information bureau.
7. A description of the press room.
8. The duties of the employees of the mailing and delivery rooms.
9. Automatic methods of securing information in a newspaper weather bureau.
10. The assistance of the automobile in the rapid distribution of a paper.
11. Early English newspapers.
12. Modern London newspapers.
13. Modern American newspapers.
14. Changes in the price of newspapers historically considered.
15. The personal characteristics of a successful newspaper reporter.
16. The intellectual qualifications of an editorial writer.
17. Bulletin boards: the reasons for their existence.
18. A large newspaper as a bureau of information.

(See Encyclopedia Britannica for information in developing 11–14.)

Chapter XII

ADVERTISING

1. The Benefits of Advertising. — Advertising, as an active business force, is a modern institution. Prior to 1870, wide publicity was limited to patent medicines heralded to cure everything. About that time, other general manufacturers began to perceive the great advantages arising from such a means of promoting trade, with the result that to-day nearly every business, national or local, large or small, resorts to advertising of some kind.

In the broadest sense there are two main classes of advertisers: those who wish to give their output the benefit of national publicity and those who wish to gain the advantages of local publicity. The first class includes the manufacturers of special "trade-mark" articles, the large publishing firms, and the big wholesale dealers. The second class includes the retail dealers to be found in towns and cities, who depend for their business upon the patronage of people that live in the vicinity of their stores; local real estate agents; and the occasional "help" and "want" advertisers. The national advertisers aim to get a wide market

through continued repetition, for in that way the public becomes familiar with and gains confidence in their goods. The majority of local advertisers aim to supply local needs, and by continued advertising to call attention to the special opportunities which they can offer from time to time. National advertisers often have to create a demand for their goods, and then supply it. Local advertisers often have to emphasize how they can supply goods more satisfactorily and perhaps more cheaply than their competitors. All told, millions of dollars are annually expended in advertising, in the United States alone. This merely helps to prove that advertising is a valuable asset in almost every business.

Advertising not only opens up the fields of trade but also acts as a promoter of taste. The great trouble with a large percentage of our immigrants has been an unwillingness to change their old habits and standards of living. Through the power of suggestion in advertising, a gradual demand for better things has been created. Wide publicity with regard to numerous articles has made them household necessities; their very names guarantee their excellence. No national advertiser could misrepresent his goods and expect to continue in business. Think of the ideas and standards which we have come to associate with these words—Ivory, Uneeda, Ostermoor, Colgate, Regal, Kuppenheimer, etc. Indeed, so important are the

benefits to be derived from advertising that it has come to be recognized as a field for the specialist. Like other great enterprises, it requires particular study. The day has long passed since it was thought that to create an effective advertisement demanded no special training.

2. Ideas Back of Advertising. — The man who is writing an advertisement has to be familiar with that which he wishes to advertise and the public to whom he expects the advertisement to appeal. Then he must shape his advertisement to bring about desired results. This requires:

1. **Purpose.** — He realizes that the public has not much time to devote to the reading of advertisements. Whatever is told must be told briefly and vividly. Therefore the idea first presented must arrest attention, create the right impression, and fit in with the ideas that follow. In large headlines, a firm advertised: *The State is Behind this Opportunity*, and then, in smaller type, explained the opportunity and the reasons for the State Banking Department's holding the sale of real estate. This advertisement aroused, at the outset, the interest of the reader, for the headlines served as a guarantee of the worth of the scheme.

Illustrations or designs should have a connection with the main idea. A national telephone and telegraph company once illustrated its advertisement with two companion pictures. In the upper right-hand corner of one, a man was represented as talking through a transmitter the wire of which reached but

one house in a group of twenty shown in the foreground. In the upper left-hand corner of this picture was printed: *Europe; 100 People; 20 Houses; 1 Telephone.* In the other picture, another man, similarly placed on the left side, was talking through a transmitter the wires of which connected with ten houses in a group of twenty. In the upper right-hand corner of this illustration was printed: *United States; 100 People; 20 Houses; 10 Telephones.* Beneath these two illustrations, in large type, was printed: *Results Compared with Theories.* Then followed, in parallel columns, the effects of each condition pictured above. This advertisement arrested attention, was well arranged, convincing, and effectively illustrated.

2. **Selection.** — Only such essential points should be chosen as will add strength to the advertisement. The fewer and more striking, the keener the impression will be. The selection should be made with the aim of convincing the reader that the article meets every quality ascribed to it. Some advertisers have neglected to state the price of the article and the address where it may be obtained. The importance of including these two facts is too obvious to need comment.

3. **Arrangement.** — The order in which you present what you have to say counts with the reader. The heavy or "display" lines should act as guides to the less emphasized material. Important general statements should be followed by related details. The mere mechanical appearance of the advertisement counts heavily for or against it.

3. Testing Advertisements. — The local retail advertiser can test the efficiency of his advertisement by direct results. His advertisement is inserted in the paper to-day, calling attention to a special sale to-morrow. To-morrow evening he can ascertain whether his advertising has paid or not.

The national advertiser can test the value of his advertisement only in a general way. By means of a *key,* that is, a special identification mark in his address like *Dept. C* or *Dept. 106*, which differs with each medium employed, he can tell which publications create the greatest interest in his goods. If he offers free samples, or can supply prospective customers with his goods through the mails, he often includes in his advertisement a *coupon* or *order form*, which is to be cut from the advertisement, filled out, and mailed to the given address. This coupon or order form differs slightly in each medium employed, and so serves the advertiser as a key, besides providing him with a mailing list for follow-up work.

Herbert N. Casson makes the following interesting statement, which it is well to bear in mind:

> Costly as it is, in these inefficient days, advertising is not an added expense any more than the railway is, or the telegraph, or the telephone. It pays for itself more and more. It prevents laziness and stagnation. It makes us hustle and produce more wealth. Cut off all advertising for one year, and there would be a sensational decrease in our output. At once the pace would slacken, the energy would

diminish, and the fate that threatens all moving things would be upon us.

SUBJECTS FOR ORAL DISCUSSION

Exercise 116.

1. Advertising as an educational force.
2. The relation of advertising to inventions.
3. The effect of advertising upon the selling price of commodities.
4. The training and native talent required of a successful writer of advertisements.
5. Salaries of writers of advertisements.
6. The bill board advertiser as an enemy of the landscape architect.
7. Electrical advertising.
8. The dependence of newspapers and magazines upon advertising.
9. The effect of modern advertising upon the work of the middleman.
10. Cost of advertising in a daily in your town.
11. Methods of checking up general advertising.
12. The importance of window displays in retail business.
13. Various methods of advertising retail goods.
14. Name ten trade-marks that you think have made commodities sell. State reasons for your opinion.
15. The cost of the distribution of samples in advertising. Discuss the effectiveness of this method.
16. The importance of illustration in advertising.
17. Methods of advertising a book.
18. Discuss the effect of riming jingle in the "Spotless Town" and "Road of Anthracite" advertisements.
19. The effect of a guarantee in advertising.
20. The value of a general knowledge of advertising to every man of business.

21. Bring to class advertisements the purpose of which is to convince the purchaser of the following qualities of the article. By what means is the quality emphasized?

a. Comfort
b. Economy
c. Durability
d. Attractiveness
e. Convenience

INVESTIGATIONS AND ORAL REPORTS

Exercise 117.

Investigate through reading, or by consulting business men of your town, any one of the following subjects. Prepare an *oral* composition upon the topic you select.

1. The work of an advertising agency.
2. The duties of an advertising manager.
3. Various mediums used by department stores in advertising.
4. The founders of modern advertising.
5. The cost of running an electric sign.
6. The advertising work of the board of trade of your town.
7. Advertising in pagan days.
8. Dr. Samuel Johnson's opinion of advertising in 1759. (See *Idler Paper No. 40*, Jan. 20, 1759.)
9. A fortune made through a household necessity effectively advertised.
10. "The College Yell Advertisement."

Exercise 118.—Written

1. Expand any one of the following topic sentences. Review Chapter IX, pages 205–220.

1. Among the best advertising mediums, the newspaper is in all probability the most effective.
2. Advertising has been a factor in developing taste in house furnishing.
3. A successful advertiser resembles a good salesman.
4. Various mechanical trades are concerned in the making of different kinds of advertisements.
5. The Sunday edition of a New York paper is a popular medium for the advertiser.
6. It is possible to make an advertisement a very interesting short narrative.
7. The name by which a commodity is to be advertised is of tremendous importance.
8. To bring results, street car advertising must be simple and direct.
9. Advertising is attracting the attention of various college and university professors.
10. Catch phrases are often useful in fixing the impression the advertiser wishes to create.

2. Develop any one of the following subjects into a *short* written composition.

1. Various methods of advertising bargain sales.
2. Advertising by means of parades.
3. Indirect advertising used by theatrical and concert managers.
4. The value of the "sandwich man."
5. The street demonstrator as an advertising medium.
6. The effect upon the passers-by of a demonstrator in a window.

7. The value to an advertiser of a course in design and lettering.

8. The advantage of various methods of putting up goods in the advertising of common commodities. Suggestion: Develop by using as examples such staple articles as salt, crackers, bacon, and corn meal.

9. The value of illustrated booklets in advertising.

10. The effect of weather and climate upon advertising.

Exercise 119. — Written

Construct effective advertisements from the following outlines.

Preliminary work:

A. Read Chapter VIII, pages 186–189.

B. Determine upon the advertiser's purpose. Weigh the given topics to see which are the most vital with respect to this purpose. Give these a prominent place. Decide upon capitalization and punctuation. Consult a local newspaper in planning space effects.

1. Telephone your order early for a Pickford; Harvard-Yale Game; go to Cambridge in comfort; Touring car or limousine; Watson, Main 6100.

2. Johnston Fire and Marine Insurance Co.; Johnston agents — Mansfield and Jordan, 25 State St.; Cash capital $3,500,000; Frank R. White, President; John V. Gallagher, Vice-President; Henry J. Works, Secretary; Fremont Marston, Treasurer.

3. Hanford Oil Company, 243 Weston Ave., Chicago, Ill.; The first name in oil is Hanford; Discerning automobilists use it; Machinists are never without it.

4. Worcester, Mass.; Henry-Ellis Drop Forge Company; Tax-Exempt Seven Per Cent Preferred Stock; One of the

four oldest drop forging companies in the United States; A most attractive and conservative local investment to net 7%; Tax free in Massachusetts; Write to-day for special circular; Good taxable securities are taken in exchange; Frederick Mills, High-grade investment securities; 86 Willard Street; New Haven, Conn.

5. A rare old engraving is a compliment to the taste of the recipient; As a decoration for a library it has no equal; Steel engravings; We have the largest display in Holyoke; The prices are amazingly reasonable; 4 South Main Street; Thomas Whitcomb. (Arrange and block this to show where you would place a copy of an antique engraving and its price.)

6. Office desks; Special sale; Mahogany, flat top and roll top, hard wood finish throughout; Prices from $40 to $150. (Block and arrange this advertisement to show the best placing of an office desk and its sale price.)

Final suggestion for preceding exercise:

Underline and indicate, according to the following rules, the necessary emphasis you wish to give to certain important points.

The ordinary roman type has CAPITALS (called by printers, "caps"), SMALL CAPS (i.e., capital letters usually about half the size of the "caps"), and "lower case" (i.e., the ordinary uncapitalized letters) . . .

To indicate on the manuscript ("copy") that "caps" are desired, draw three lines, and to indicate "small caps" draw two lines, under the word or letter to be capitalized. . .

To indicate *italic*, underscore with a straight line. For italic caps, underscore with three lines and add "italic caps" in the margin. Fonts of italic type do not contain small caps.

To indicate black-face or bold-face type, underscore with a wavy line, thus ~~~~~

MANLY AND POWELL: *A Manual for Writers.*

Exercise 120. — Written

Condense and, when necessary, revise and rearrange the following advertisements so that the essential facts are presented clearly but briefly.

1. Lost — About 12 keys attached to a key ring were lost between Winchester Square and Main Street on a State Street car yesterday, March 8, at about 11 A. M. Among the keys were three for Yale locks, one for a suit case, and one for a mail box. Will the finder please return at once and receive reward.

2. Lost — A watch on Main Street somewhere between State and Union Streets. It is a Waltham, gold, open face, 16 jeweled model. The identification can be proved by the initials L. V. B. which appear on the back of the cover. Finder please notify L. Brown, 128 Union St., and receive liberal reward.

3. Lost — An English bull dog. He is of dark brown color with white breast and forelegs. He has a stub tail. The dog answers to the name of Bim. He is a medium sized dog weighing about 30 pounds. When lost, he was wearing a new brass collar with owner's name and address engraved on it. Bim's license number is 2327. Liberal reward.

4. Lost — On express of N. Y., N. H., & H. R. R. leaving Hartford 10:40 A. M., and arriving in New York at 2:50 P. M., a black and tan terrier having a bad disposition, especially unkind to children, wears a black collar with "Rags" on plate. Tag No. 2146. Liberal reward.

5. Found — Monday morning on State Street near Main, a man's bill folder containing bank bills and checks. Claimant must be able to prove ownership by describing the contents in detail. The folder is of alligator and bears the initials R. M. P.

PRACTICAL PROBLEMS RELATED TO STUDENT LIFE

Exercise 121.

1. Construct suitable advertisements for the following subjects.

Preliminary work:

A. Decide upon an appropriate illustration that will (*a*) attract attention to the printed matter and (*b*) give something of the spirit of the entertainment. Place the illustration on the card in such a position that the whole advertisement will be strengthened by its use. Remember, however, that the illustration is *not* the advertisement.

B. Appeal to patrons by selecting those points that will (*a*) interest and (*b*) instruct (matters of time, place, cost, etc.).

C. Express the selected ideas in a striking manner, and emphasize the most important ideas by giving them positions of prominence and by employing a telling method of lettering.

1. A poster for your school play.

2. Posters to advertise a forthcoming issue of your school paper; a ball game; a sociable; a dance.

3. An advertising poster suitable for street car use. Imitate those you consider, from your study of advertising, to be the best.

4. A half-page "ad" for your school paper with the purpose of securing buyers for your school annual.

5. Design for a postal card "ad" to sell tickets for an alumni dinner.

6. A one-page program for a school entertainment. Make the "ads" of various sizes; decide upon a suitable

scale of prices; and investigate the net gain to the promoters of the entertainment if such a program were actually printed.

2. Prepare a speech to be given orally to meet one of the following occasions.

1. The selling of tickets for a coming football game.
2. The "boosting" of a forthcoming issue of your school paper.
3. An explanation of the pleasures to be realized by supporting a play which will be given by your dramatic society next month.
4. The advertising of a candy sale to raise money for some worthy cause.

PRACTICAL PROBLEMS OF A PERSONAL NATURE

Exercise 122.

Write advertisements for the following:

1. You desire a position as bookkeeper.
2. You wish to let your garage.
3. Wanted — Stenographer and typewriter.
4. For sale — A second-hand canoe.
5. You need a servant for general housework.

PRACTICAL BUSINESS PROBLEMS RELATED TO COMPOSITION PRINCIPLES

The man who writes a story employs a certain technique to make that story effective. His choice of words and the mental images that they invoke, his sense of proportion, of suppression of unessentials, the playing up of big points, the whole literary craftsmanship which makes a short story effective, or a long story effective, for that matter, has an object not dissimilar from that of the advertisement writer. He, too, has a story to tell, a story addressed to the same mind, and while his ulterior object is to make you like, not

his story, but the *article* he is describing, in a sense it is the contents of his advertisement to which he wishes to draw attention, just as on the part of the story writer it is the contents of the story — the idea in it or the characters — which the story writer is trying to sell you. It is easily believable that the advertisement writer, who is otherwise well equipped, can learn much from the art of writing.

ERNEST ELMO CALKINS: *The Business of Advertising.*

With this statement in mind, re-read in preparation for the exercises which follow:

Chapter VII, pages 169–175, *Emphasis in the Sentence*
Chapter VIII, pages 186–189, *Mass in the Paragraph*
Chapter VI, pages 135–140, *Words*
Chapter IX, pages 190–234, *Narrative, Descriptive, Expository, and Argumentative Paragraphs*

NARRATIVE ADVERTISEMENTS

Exercise 123.

1. Examine the following advertisements, which employ the story telling method. What is the writer's purpose in each? How does he secure his effects?

1. A talk that cost a quarter of a million dollars[1]

"I tell you, gentlemen, — the thing can be done.

"People are learning the difference in motion pictures. You say to produce the type of picture I am asking you for, would cost you $20,000 a week.

"Well — what if it does!

"I will spend $5,000 a week to tell the truth about what you are doing — and the public will spend $50,000 a week to see your pictures."

This is a pretty literal report of a meeting in my office a good many months ago.

[1] The Saturday Evening Post.

Following this is the advertisement designed to attract the attention of moving picture patrons and managers. At the conclusion is a promise for next week's Post of a story dealing with the first Mutual Master Pictures.

2. Two Englishmen living in Australia quarreled and one fled, followed by the other's vows of vengeance.

The first man said to himself — "The surest way to get him is to go back to London, and wait for him in Trafalgar Square. He's sure to pass there some day — everybody does."

He kept his post patiently each day and a few weeks later spied his man in the passing crowd, and "got him."

At 42nd Street and Broadway, New York, (like Trafalgar Square, London) "everybody who is anybody from everywhere" is sure to pass some time, — more than 200,000 people pass every day and night.

Think of the opportunity of placing here a spectacular electrical display so dominating that it forces the attention and leaves an impression on the mind of every individual.

And the total cost including construction, lighting, and maintenance is less than $35.00 a day.

We should be glad to send any national advertiser full particulars regarding this wonderful force in modern publicity, which has made the "Great White Way" famous the world around.

THE O. J. GUDE CO., N.Y.

2. Make a collection of advertisements that tell a story or start out in an effective narrative manner. Analyze five at least to discover the writer's method (*a*) of securing attention, (*b*) of sustaining interest, (*c*) of clinching the point of the advertisement.

3. Write a story advertisement planned to bring the following commodities in a striking way before the public.

Preliminary Work:

Study the article. Decide upon the *point* which you wish to emphasize in the mind of the reader. Plan your story to lead up to it. Analyze both your public and the characteristics of the article to discover how best you can secure your aim through design, illustration, and style of type. (See suggestions, page 256 of this chapter.)

A screen for open fireplaces
An alarm clock
A coat hanger
A vacuum cleaner
An electric iron
A sectional bookcase
A dictaphone
A gas range
An automobile

DESCRIPTIVE ADVERTISEMENTS

Exercise 124.

1. Re-read the advertisements in Chapter VI. Select those that are descriptive in purpose and plan.

2. Make a collection of descriptive advertisements. Show how in each advertisement the descriptive method suited the exploiting of the commodity better than any other. Study in detail the advertisement in your collection which you consider the most effective. Analyze to find devices (*a*) for attracting the attention of the reader, (*b*) for interesting the

reader, (*c*) for conveying the dominant characteristics of the commodity advertised.

3. Write a descriptive advertisement with the purpose of selling any one of the following:

Oriental rugs	A certain make of skates
Chinese grass chairs	A stock of pianos
A country estate	A new model bicycle
An office desk	Filing cabinets
A new line of shoes	

EXPOSITORY ADVERTISEMENTS

Exercise 125.

1. Study the following advertisements to discover (*a*) the writer's aim, (*b*) his plan (i.e., his selection

SEATTLE 7% MORTGAGES

Why *Seattle* Mortgages

First, the most solid form of security—a mortgage on carefully appraised, improved city real estate. *Second*, this safest form, in the part of the country where its interest rate is safely higher; this simply because the demand for capital here is stronger in relation to the supply than in the eastern states.

We will gladly send to interested investors a list of loans on hand. These loans are varied as to amounts, but the list is not large—it is limited by a careful policy of investigation, each loan selected by a standard based on years of experience.

THE GUARDIAN SAVINGS BANK

Capital $100,000

(Successors to Joseph E. Thomas & Co.)

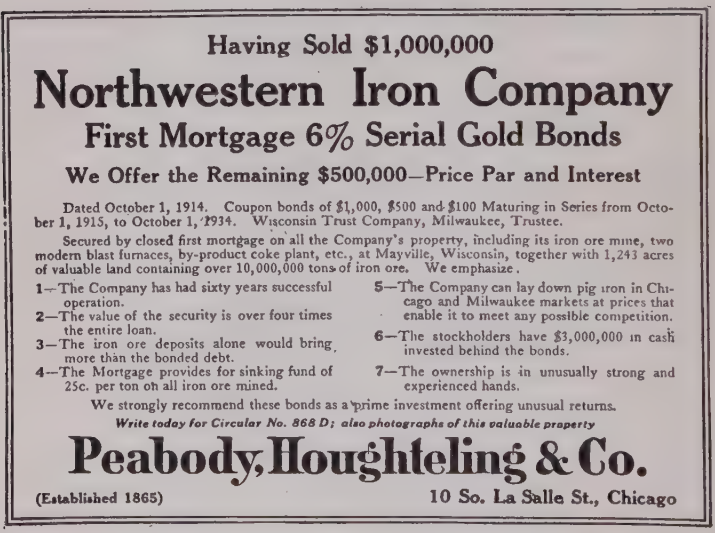
First Avenue and Columbia Street

SEATTLE, Wash.

and arrangement of points), (*c*) his methods of emphasizing dominant characteristics. Account for the

use of explanation rather than narration or description in presenting these commodities to the public.

2. Make, as in the preceding exercises, a collection of advertisements. Aim to secure those that *explain*



Having Sold $1,000,000

Northwestern Iron Company

First Mortgage 6% Serial Gold Bonds

We Offer the Remaining $500,000—Price Par and Interest

Dated October 1, 1914. Coupon bonds of $1,000, $500 and $100 Maturing in Series from October 1, 1915, to October 1, 1934. Wisconsin Trust Company, Milwaukee, Trustee.

Secured by closed first mortgage on all the Company's property, including its iron ore mine, two modern blast furnaces, by-product coke plant, etc., at Mayville, Wisconsin, together with 1,243 acres of valuable land containing over 10,000,000 tons of iron ore. We emphasize.

1—The Company has had sixty years successful operation.
2—The value of the security is over four times the entire loan.
3—The iron ore deposits alone would bring more than the bonded debt.
4—The Mortgage provides for sinking fund of 25c. per ton on all iron ore mined.
5—The Company can lay down pig iron in Chicago and Milwaukee markets at prices that enable it to meet any possible competition.
6—The stockholders have $3,000,000 in cash invested behind the bonds.
7—The ownership is in unusually strong and experienced hands.

We strongly recommend these bonds as a prime investment offering unusual returns.

Write today for Circular No. 868 D; also photographs of this valuable property

Peabody, Houghteling & Co.

(Established 1865) 10 So. La Salle St., Chicago

the advantages of a commodity or its unique qualities or its special uses. Make clear to the class why you feel that a certain advertisement in your collection forcefully conveys the writer's purpose.

3. Write an explanatory advertisement to sell any one of the following:

A certain stove polish	A fireless cooker
Coke	A fire extinguisher
A special brand of peas	A typewriter such as you use
A superior glue	A certain kind of engine
Tested seeds	A particular kind of automobile tire

KEWANEE

Water Heating Garbage Burners
Turn Garbage Into Fuel

The operation is very simple. A small coal fire is started on the lower grates, the garbage being thrown into the upper chamber. It requires only a short time to dry the garbage, when it burns completely, without odor, leaving only a small amount of fine odorless ash.

The by-pass (a patented feature of all Kewanee Water Heating Garbage Burners) prevents the wet and damp garbage from smothering the fire when it is first started, as it provides a passage for the flames around the garbage.

Riverside Mansions, 310 Riverside Drive, New York City
Kewanee Water Heating Garbage Burner Installed

¶ If you are the owner of an apartment building, hotel, hospital, restaurant or sanitarium you cannot afford to have your garbage hauled away.

¶ Garbage contains much good fuel matter. And in a Kewanee Water Heating Garbage Burner you can use garbage and rubbish as part of the fuel necessary for heating the hot water needed.

¶ Furthermore, the only really sanitary way of disposing of garbage is by burning it on the premises where it originates before it has a chance to decay and breed and feed flies, rats and other disease and filth carrying insects and vermin.

¶ A Kewanee Water Heating Garbage Burner will do these two things for you. It will solve your garbage problem by burning all your garbage and rubbish without odor—and it will reduce your hot water costs to a minimum by using garbage and rubbish as fuel.

¶ Our booklet "Turn Your Garbage Into Fuel" will be sent you on request.

KEWANEE BOILER COMPANY
KEWANEE, ILLINOIS

Steel Power and Heating Boilers, Radiators, Tanks and Garbage Burners
CHICAGO — NEW YORK — ST. LOUIS — KANSAS CITY

ARGUMENTATIVE ADVERTISEMENTS

Exercise 126.

1. Re-read the essential characteristics of an argumentative paragraph. Re-read also the questions for

the student to ask himself in revising argumentative compositions. See Chapter IX, pages 214–220. With this preliminary work done, prove that the advertisement on page 265 is argumentative.

2. Make a collection of advertisements which in purpose and form follow the argumentative method. Analyze the most persuasive one in your collection to see by what means the writer has convinced you of the value of the article he has for sale.

3. Write an argumentative advertisement upon one of the subjects suggested for expository development. (See page 264 of this chapter.) Imitate the most persuasive advertisement in your collection.

THE LETTER ADVERTISEMENT

In order to give a personal touch to their advertisements, advertisers sometimes make their appeal in letter form. Such an advertisement may be (*a*) a letter of a firm addressed to the needs of a prospective buyer or (*b*) a letter of recommendation from a pleased customer emphasizing the advantages of an article he has bought or a commodity he has enjoyed.

Exercise 127.

1. Examine the following letters: the first, from the advertising section of *The World's Work;* the second, from an advertising booklet, *Evidence in Favor of American Agriculturist.* Discuss the purpose and plan of each letter.

2. Write a letter, using the first illustration as a model, to advertise a new book of reference.

SCIENTIFIC AMERICAN

ESTABLISHED 1845

MUNN & CO. INC.

WOOLWORTH BUILDING 233 BROADWAY, NEW YORK

Dear Mr. Executive:

It is your desire to conduct your business in a manner that will result in the greatest efficiency. You cannot neglect any aid that will seem to suggest new ideas or inform you what industrial developments are being made by other manufacturers. The Scientific American is designed to render this service, and the big men of our country are reading it. In many industrial establishments, after being placed on the desk of the Executive, it is passed among the heads of departments, and several copies are often subscribed for in order that the employees may have access to it.

In many of our public Libraries it is more read than any other publication, not even excluding magazines of fiction. This is the only journal devoted exclusively to this field of work, and as it is a weekly publication it announces new developments before they can appear elsewhere. If it is of value to others, both for its contents and as an advertising medium, would it not be of value to you? One important suggestion or idea gathered from its columns may be worth more to you than the cost of a subscription for a life time.

Yours faithfully,

Munn & Co.

Subscription Price, $3.00 a year. Sample copy on request

THE EMPIRE STATE SCHOOL OF AGRICULTURE
At WATERLOO, N. Y.
FREDERICK H. WESSON, Director.

March 14, 1916.

American Agriculturist,
Advertising Dept.,
New York City.

Gentlemen:

I have a little money this year for advertising the work of our school and I wish to make it count for all that I can. I have allotted to The American Agriculturist, as that agency which has given us the best results so far, a great deal more of our appropriation for advertising than to any other paper. It is my intention this year to use the large advertisement, such as we used last year, only twice and then to use a smaller advertisement twice a month from now until next August.

Yours very truly,

Frederick H. Wesson
Director.

Exercise 128. — Written

Write a letter of recommendation that can be placed in a booklet advertising an Indian Motor-cycle.

Exercise 129.

Examine the advertising sections of magazines to secure examples of advertisements similar to the one by Munn & Co. Make a collection of booklets containing letters of recommendation. Discuss each letter according to the test questions found in Chapter XIII, pages 288–289.

Exercise 130. — Written

1. Make an advertising booklet the contents of which will be composed of letters recommending the Ford automobile. Have each of the various letters emphasize a different "selling point."

2. Prepare an advertising circular to bring before the boys (or the girls) of your school the special advantages of the summer camp with which you are associated. Illustrate with pictures showing scenery, equipment, sports, and athletic squads. Include in this circular three or four letters of recommendation from boys (or girls) who have attended the camp in previous years.

3. Make, for an advertising campaign designed to raise funds for suitable headquarters for the Boy Scouts of your town, a booklet containing information about the organization, pictures of Scouts at work, and letters from parents and boys, recommending the organization and its ideals.

Chapter XIII

A GENERAL STUDY OF THE BUSINESS LETTER

1. Foreword. — A century ago, business was conducted on a very limited scale. All letters had to be written by hand, postal rates were high, postal transmission was slow, and poor transportation facilities kept most commercial intercourse within restricted areas. To-day, commercial transactions reach all over the world, and a mass of correspondence is necessary to carry on this great volume of business. Fortunately, improvements in methods of correspondence have kept pace with the expansion of trade. Many inventions designed to save time and energy have been perfected, such as the typewriter, duplicating machines, and filing cabinets. The use of the typewriter has resulted in the adoption of a more or less stereotyped form for business letters. Minor variations are allowed, but in the main all business letters will be found to have one general arrangement.

The following illustrates the usual type of business letter:

etterhead

NEWSON & COMPANY, PUBLISHERS
NEW YORK—BOSTON—CHICAGO
73 FIFTH AVENUE *at* FIFTEENTH STREET
NEW YORK

eading (date)

April 19, 1916.

troductory ddress

Mr. Ralph W. Blackwell,
Business High School,
Washington, D. C.

alutation

Dear Sir:

ody

We are sending you a copy of BUEHLER'S MODERN ENGLISH GRAMMAR, REVISED 1914, which is a new edition of "A Modern English Grammar", first published fourteen years ago.

Having in mind the excellence of the original book, we have the fullest confidence that the author's riper judgment as found in the revised edition of "A Modern English Grammar" will be fully appreciated by those who are seeking a thoroughly up-to-date English grammar.

This is the first book on the subject to incorporate the new terminology recommended by the Joint Committee on Grammatical Nomenclature. Our author's prompt recognition of the efforts of the Committee to standardize grammatical terms is being highly commended throughout the country. The inclusion of the new nomenclature is but one of many excellent features that have been introduced to improve an already conspicuously successful textbook.

We should like to have your frank criticism of the work.

omplimen- ary close

Very truly yours,

ignature

Newson & Company

2. The Parts of a Business Letter. — The six parts of a business letter are: the Heading; the Introductory Address; the Salutation; the Body; the Complimentary Close; the Signature.

A. **The Heading.** — The heading of a letter gives two important facts: the address at which the letter is written and the date of its composition. The address tells the recipient where a reply is to be sent, and therefore must be given with such definiteness that an answer, so directed, will not go astray. The importance of the date cannot be over-emphasized. For ordinary filing and reference, it contains a real value, and in case of a dispute it may be of inestimable importance.

The parts of the heading may occupy one, two, or three lines. These various parts of the address are customarily set off from one another by commas. The address is usually separated from the date by a comma. In the date, the day of the month is always written in Arabic numerals, and is ordinarily separated from the year by a comma. The name of the month should be either written in full or correctly abbreviated. If abbreviated, it is followed by a period; otherwise, by no punctuation.

Specimens of Arrangement of the Heading:

(1)

Olean, N. Y., October 1, 1917.

(2)

202 King Ave., Detroit, Mich.,
Jan. 4, 1918.

(3)

Room 437, Colorado Building,
1342 Broadway, New York, N. Y.,
May 16, 1918.

(4)

868 Main Street,
Pittsburgh, Pa.,
Oct. 26, 1918.

NOTE 1: Some firms omit the commas which are usually placed at the ends of lines occurring within the heading and the introductory address. Consult specimen letter, Section 1, and Paragraph 2, Section 5, of this chapter.

NOTE 2: Do not follow the numeral indicating the date with *st*, *d*, *th*. They add nothing to the meaning. Write June 3, 1918.

NOTE 3: The months May, June, and July are not abbreviated. The other months are abbreviated as follows:

Jan.	Apr.	Oct.
Feb.	Aug.	Nov.
Mar.	Sept.	Dec.

NOTE 4: A business letter is written on only one side of the sheet. If the letter requires a second sheet, that sheet is usually headed with the number in the center near the top; and on the same line as the number, beginning at the left-

hand margin, are placed the initials of the recipient; the date is written on the same line, in figures in the right-hand corner.

J. C. B.	2.	1/3/16.
E. B. & Co. to J. C. B.	2.	1/3/16.

Exercise 131. — Written

1. Select your own dates and make proper headings for the following:

1. A letter from yourself.
2. A letter from any small town in your state.
3. A letter from any large city store.
4. A letter from a numbered office in a city building.
5. A letter from the office of your school principal.

2. Arrange and punctuate the following:

1. Milwaukee Jan 18 1918 Wis
2. Kearns Building 14 Apr Salt Lake City 1916 Utah
3. 16 Oct New York n y 196 Broadway 1915
4. Schuylkill Co Park Place 1917 May 29 Penna
5. Euclid Ave 277 Oct 31 Cleveland 1918 O

B. **The Introductory Address.** — The introductory address comprises the title, name, and address of the person or persons to whom the letter is sent. If the letter is addressed to a corporation, no title is used. For example, *The Standard Oil Co., New York, N. Y.*

Mr. C. W. Webster, Metropolitan Cashier,
Equitable Life Assurance Society of the U. S.,
New York, N. Y.

The English Journal
68th Street and Stewart Avenue
Chicago, Ill.

Mr. E. C. White
398 Greene Ave.
Brooklyn, N. Y.

P. O. Box 762,
Hartford, Conn.

Mr. Henry B. Whitney,
387 Alvey Street,
Rochester, New York.

P. O. Box 512,
Harvard, Mass.

The introductory address may occupy two or three lines. The first line begins at the regular left-hand margin; the second line at the second or paragraph margin; and so on. Many firms are beginning to use a vertical margin. See letter, Chapter XIX, page 341. As always, abbreviated words are followed by periods. Commas generally separate the main parts of the address. A period is usually placed at its end.

The titles regularly used are: *Mr.* (Mister), in addressing one man. If he has acquired distinction in one of the professions, that distinction is usually indicated. *Dr.* (Doctor) precedes a physician's or a dentist's name; *Rev.* or *the Rev.* (the Reverend) precedes a pastor's, priest's, or rabbi's name, and *Rt. Rev.* or *the Rt. Rev.* (the Right Reverend), a bishop's name; *Esq.* (Esquire), once used for men of mild distinction, is now almost interchangeable with *Mr.*, although, in the United States, it is used especially for lawyers and justices of the peace. It follows the name of the person addressed. Never use both *Mr.* and *Esq.* in addressing an individual. *Prof.* (Professor) legitimately belongs to those who hold positions of professorial rank in our colleges and universities. *Hon.* (Honorable) is used as the title of an important government official; as, a member of Congress, a

cabinet officer, an ambassador, governor, lieutenant-governor, judge, or mayor. *Messrs.* (Messieurs) is the title of two or more men associated in business. *Miss*, the title of an unmarried woman, is not an abbreviation and, therefore, is not followed by a period. The plural is *Misses*. *Mrs.* (Mistress) is the title used in addressing a married woman. *Mmes.* (Mesdames) is the plural. In addressing a letter to a married woman, the title of her husband should not be given. Do not write *Mrs. Dr. Jones*, etc., but *Mrs. C. E. Jones*. If she is a widow, it is customary to address her by her Christian name. Write *Mrs. Lucy West* rather than *Mrs. Claude West.*

Titles conferred by colleges and universities, if mentioned, as a rule follow the name. The most distinguished of these titles are Ph.D. (Doctor of Philosophy; LL.D. (Doctor of Laws); Litt.D. (Doctor of Literature); D.C.L. or J.C.D. (Doctor of Civil Laws); D.D. (Doctor of Divinity); Mus.D. (Doctor of Music); M.D. (Doctor of Medicine); D.D.S. (Doctor of Dental Surgery). When the title which precedes the name is equivalent to the title which follows, use only one. Do not write *Dr. J. B. Shaw, M.D.* Write *Dr. J. B. Shaw* or *J. B. Shaw, M.D.*

NOTE: For an exhaustive list of titles, see Appendix C.

Exercise 132. — Written

Write the suitable title for each of the following. Arrange the introductory addresses properly.

1. Smith & Brown (business firm), Kalamazoo, Mich.
2. Charles W. Eliot (Doctor of Laws), ex-President of Harvard University, Cambridge, Mass.

3. Ellen Fairfax (unmarried), Flushing, L. I.
4. The governor of your state.
5. John S. Hales (physician), Birmingham, Ala.
6. W. A. Neilson (Doctor of Philosophy), Professor, Harvard University, Cambridge, Mass.
7. The Express Company in your town.
8. Edgar Sinclair (private citizen), Lansing, Mich.
9. O. P. Gifford (Doctor of Divinity), Boston, Mass.
10. Joseph Wilson (Attorney at Law), Belvidere, N. J.
11. Mary Parker (widow of Kenneth Parker), Hot Springs, Ark.
12. Mildred and Bertha Blank (unmarried sisters), Pensacola, Fla.

C. **The Salutation.** — The salutation is the courteous means of addressing one's correspondent. It stands directly below the introductory address and begins at the regular left-hand margin. It may be followed by a colon, or a colon and dash, or a comma, or a comma and dash. Usage differs widely on this point.

The various common salutations of business letters are:

Dear Sir, My dear Sir — applied to one man.

Gentlemen, Dear Sirs — applied to two or more men, a firm, or a corporation. Applied to a firm composed of both men and women.

Dear Madam, applied to a woman, married or unmarried.

Mesdames, Ladies — applied to two or more women.

Do not abbreviate any word in the salutation. Do not capitalize the word *dear* if it is preceded by *my*.

Exercise 133. — Written

Write the appropriate salutations to the following addresses.

1. Prof. N. E. Griffin,
   Princeton University,
   Princeton, N. J.
2. The Oliver Typewriter Co.,
   Chicago, Ill.
3. Messrs. Forbes & Wallace,
   Springfield, Mass.
4. Miss Jane Addams,
   Hull House,
   Chicago, Ill.
5. Mmes. Baxter & Rowe,
   El Paso, Tex.

D. **The Body.** — The body of the letter contains the information which you desire to convey. Its contents differ according to the purpose of the letter. In another chapter some of the various aspects of this very important division will be dwelt upon.

E. **The Complimentary Close.** — Just as the salutation is a sign of courtesy in opening a letter, so the complimentary close is a sign of courtesy in ending it. Its omission would be a sign of very bad taste. To abbreviate it would be discourteous.

Ordinary business letters commonly conclude with: Yours truly, Truly yours, Very truly yours, Yours very truly. In case respect is especially intended, the word *respectfully* may be substituted for *truly*.

Only the first word of the complimentary close is capitalized. This closing should occupy a line in

itself and should begin about half way between the margins. It is followed by a comma.

F. **The Signature.** — The signature of the letter, which is the writer's name, is important not only as indicating to whom a reply should be sent, but also as showing who is responsible for the contents of the letter. The signature stands below the complimentary close.

When the writer is the representative of a firm or corporation, the name of the firm, often in typewritten form, precedes that of the writer. The writer's name and his official position are usually placed beneath the name of the firm. Sometimes merely his initials are indicated, preceded by the word *per*.

THE WHITFORD HAMMOCK COMPANY
Charles Hart
Treasurer.

WILLIAMS BOOK COMPANY
Per H. C. F.

HANFORD BAKING POWDER CO.
Donald Macdonald
Superintendent.

FRANKLIN SOMES SCHOOL
Per H. A. N.

A business man should always sign his name in the same way. If his name is *John Arthur Jones*, he

should consistently sign it in one of these manners: *John Arthur Jones*, *John A. Jones*, *J. Arthur Jones*, *J. A. Jones*. His signature should be legible.

A woman writing a business letter places her title, Miss or Mrs., in parentheses either directly before her signature or below it at the left. In other words, she should place within the parentheses the name and title she expects her correspondent to use in his answer.

(Miss) Ada Clark
Lucy E. White
(Mrs. John W.)

Exercise 134. — Written

1. Write a letter to Perry, Mason Co., Boston, Mass., enclosing $2.00 for a year's subscription to *The Youth's Companion* beginning with the current number.

2. Write to the American Cloak and Suit Co., 333 Wabash Ave., Chicago, Ill., asking for samples and a catalogue of their winter styles.

3. There is a reason why you wish to be relieved of some requirement at school. Write a letter to the principal asking the favor.

4. Write a letter to *The Saturday Evening Post*, Independence Square, Philadelphia, Pa., stating a change in your address. Indicate your old and your new address.

5. You wish to go on a vacation. Write to some hotel at the chosen place inquiring about rates, location, etc.

3. Business Stationery. — The common size of a business letter sheet is about $8\frac{1}{2}$ by 11 inches. Two sizes of envelopes are used with it. One, $3\frac{1}{2}$ by $6\frac{5}{16}$ inches, is known as the common business envelope. The other, $4\frac{1}{8}$ by $9\frac{1}{2}$ inches, is called the *official* envelope. Business paper and envelopes should match in color and quality. A plain white paper of fine texture is considered the best taste.

Most business concerns use specially prepared stationery. Printed headings, in desired arrangement, stand near the top of the letter sheet and include the name of the firm, its business, and location. Only the date needs to be supplied to complete the heading. In the upper left hand corner of the envelope are printed the firm name and address, and certain directions for a return of the communication if not delivered within a specified time.

In sending out statements, checks, etc., when it is necessary or desirable to save time in addressing, the *window* envelope is used. In the front of this envelope an oblong opening is cut, across which is pasted, inside, a piece of strong waxed paper; or a space on the front, of the proper size and shape, is so treated that it becomes transparent and allows the address to show through. The sheet contained in the envelope is folded in such a way that the introductory address comes under the opening and can be read through the transparent paper. If the envelope is large enough to contain the sheet

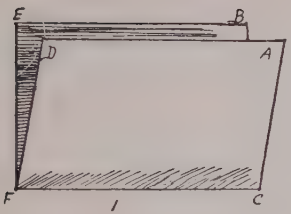
without folding, the address on the latter is so spaced as to come under the opening. (See illustration No. II, Figs. 11–15.) The use of these envelopes for letters, although not very general, is rapidly increasing.

4. Folding a Letter.[1] — For the common business envelope, fold the lower edge of the letter sheet up to within half an inch of the upper edge. Crease this fold evenly and firmly. *Illustration I* (Fig. 1). Turn this folded sheet so that its cut edge lies squarely at the right hand, with the folded one at the left. (Fig. 2). In this position, fold from below upward one full third (Fig. 3), and from above downward, bringing the edge to within half an inch of the lower fold. (Fig. 4). Insert the letter in the envelope so that this lower fold is at the top. (Fig. 5).

For official envelopes, fold the paper down from the top one-third its length, fold up one-third from the bottom (Fig. 6), and insert in the envelope with the lower fold at the bottom. (Fig. 7).

In folding the half sheet, fold over the right-hand end a scant third and crease. *Illustration II* (Fig. 8). Fold over the left-hand end so that the edge is within one-half inch of the first fold. (Fig. 9). Insert in the envelope with the first fold at the top. (Fig. 10).

[1] Note to the Teacher: Use the small letters on the figures in giving practice lessons.



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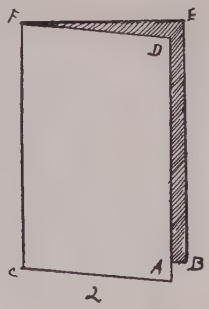

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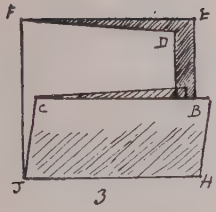

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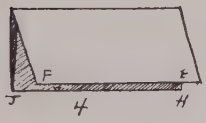

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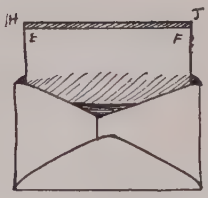

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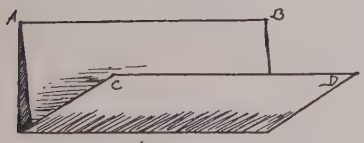

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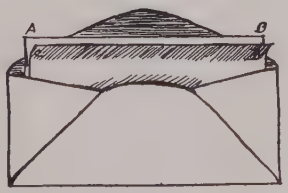

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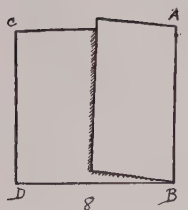

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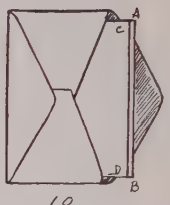

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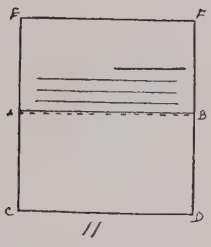

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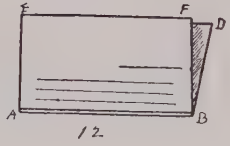

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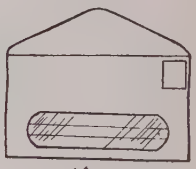
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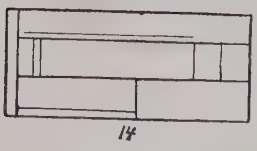
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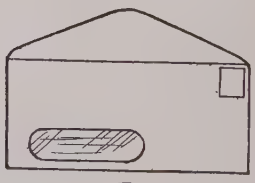
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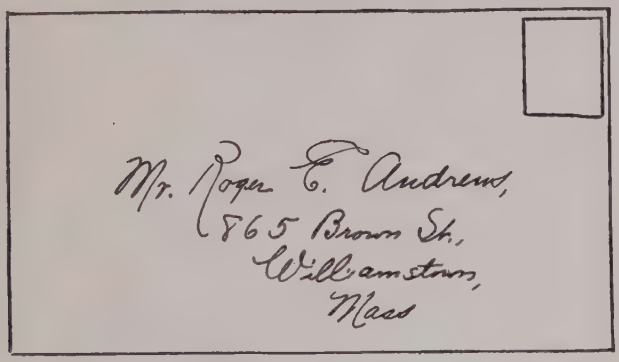
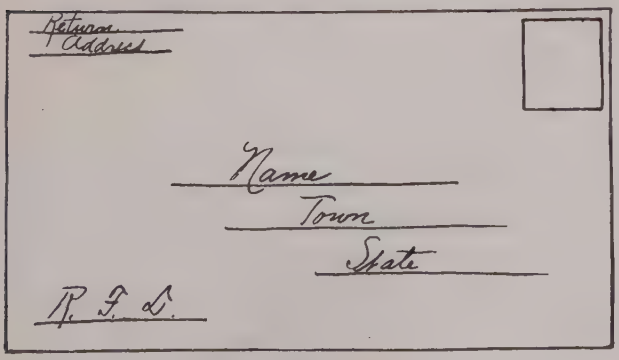
II

5. The Envelope. — The addressed envelope must carry the name and the address of the person or persons to whom the letter is sent, and the proper postage. If the letter goes to a city, be sure to give the street and number. If it goes to a very small town or village, give the name of the county. Whether to village or city, always give the name of the state. *Illustrations III and IV.*





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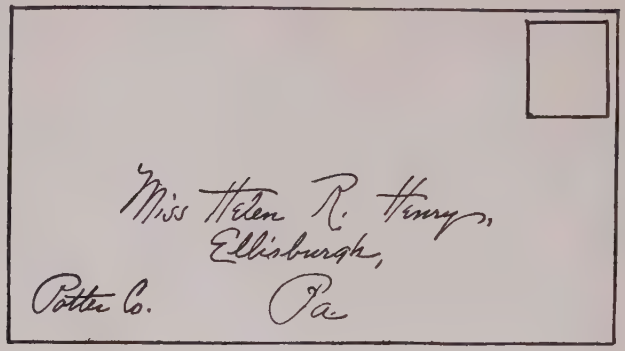
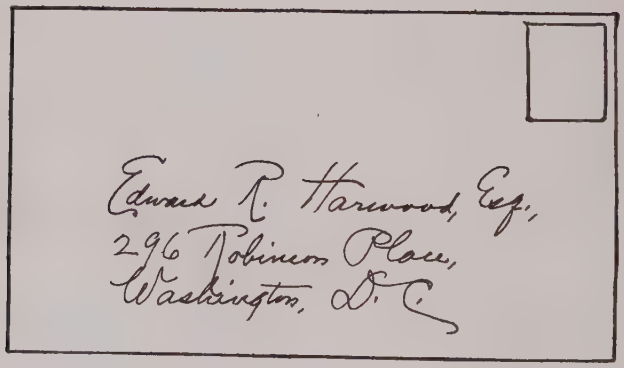




IV

Such words and expressions as *Personal*, *Forward*, *In care of* (c/o), *R.F.D.*, etc., are placed in the lower left-hand corner. The punctuation of the address on the envelope should correspond to the method used for the introductory address of the letter.

Exercise 135. — Written

1. Address envelopes according to the following directions.

1. The Union Trust Co., Main St., Springfield, Mass.
2. George H. Bogardus, Esq., 497 Washington St., Rochester, New York.
3. Miss Laura White, Smith College, Northampton, Mass.
4. Hon. William T. Pierce, The New Willard, Washington, D. C.
5. Dr. Fred W. Watkins, 234 Bond St., Minneapolis, Minn.
6. Messrs. Underwood and Pardoe, 63 White St., Wellsboro, Pa.

2. Arrange and punctuate the following so as to make suitable envelope superscriptions.

1. Miss Freda Witherspoon r f d Delmar Tioga Co Pa
2. Mrs Leslie L Wharton Allen's Glen N Y Tioga Co
3. John B. Williams D D Box 273 Oxford Me
4. "Star" Office Box 123 Washington D C
5. Messrs James Brown Watson and Co New York N Y Broadway and Canal Sts

Exercise 136. — Written

Write letters upon any three of the following subjects suggested by the actual experience of high school students. In revising, apply the subjoined test questions.

1. Order for school stationery.
2. Order for a class banner. Inclose design and written specifications.

3. Order for class pins.
4. Request for college catalogue.
5. Request for hotel accommodations for an athletic team.
6. Acceptance of an agency for selling a fob.
7. Card announcing the spring opening of a school millinery department.
8. Order of athletic material for a tennis club of six. (Consult a catalogue to get prices of equipment needed.)

Questions for the student to ask himself after writing a business letter.

I. Form:

A. Is the letter well placed on the page; i.e., are the margins in proportion one to another?

B. Is the heading arranged and punctuated properly? (See Chapter XIII, pages 272–273.)

C. Is the introductory address well spaced and properly punctuated? (See pages 274, 275, 335.)

D. Is the salutation proper in respect to the number of persons addressed, the sex, and the social or business position of the addressee? Is the salutation correct in capitalization and punctuation?

E. Are the paragraph indentations in the body one under the other?

F. Are lists or enumerations, if they are needed, arranged so as to make each item clear to the glance of the reader? (See Chapter XIX, page 341.)

G. Is the complimentary close well spaced in relation to the vertical margins? Is only the first word capitalized? Is the complimentary close followed by a comma? Is it chosen suitably to the relation existing between the writer and his correspondent?

H. Is the signature the one always used by the writer? Is it well arranged in relation to the complimentary close? If the signature is the name of a person, is it written by *hand?*

II. The Content of the Body:

A. Does each paragraph serve a definite purpose in the development of the main idea of the letter?

B. Is the body paragraphed according to a plan that brings out the main ideas of the writer?

C. Are the paragraphs arranged so as to show the natural development of the writer's thought?

D. Is the relation of each paragraph to its neighbor expressed, when necessary, by suitable connecting words and phrases?

E. Within each paragraph,are the sentences logically arranged and definitely connected by well-chosen relation words or phrases? Is there variety in the opening of the various sentences? Are all unnecessary repetitions avoided?

F. Does the whole letter reflect courtesy, tact, a feeling for clear-cut, definite expression?

Chapter XIV

THE ESSENTIAL QUALITIES OF A BUSINESS LETTER

There are certain notable qualities pertaining to all good business letters, no matter what their specific contents may be. The writer who has learned to master these attributes has laid the foundations for successful business-letter writing.

1. Brevity. — This means the inclusion of everything bearing on the purpose of the letter and the exclusion of everything that seems foreign to its main aim. It does not mean abbreviated English, omissions of necessary parts of speech, and similar mistaken notions. It does not mean writing: "Yours rec'd. Contents noted." "Will fill the required no. of orders." "Y'rs truly." It does not mean trying to squeeze the ideas into a night-letter limit and, therefore, making the ideas appear misshapen. But it does imply a judicious selection of ideas and a careful arrangement of them in as concise and pointed a manner as possible. Brevity means saving as much of the time of your correspondent as you can, without sacrificing clearness. Brevity means wasting as little of your own time as you can, without sacrificing courtesy. Brevity means directness of statement. Brevity means stopping when you have finished.

2. Clearness. — You must know what you wish to say; you must make sure that what you say will convey the same idea to your correspondent as it does to you. Clearness implies the inclusion of every essential that will help make the purpose of your letter unmistakable. A careless writer might reply to a firm, "Your letter has been received." A careful writer would reply, "Your letter of January 27 has been received." Never assume that a correspondent will be able to supply details to a general statement. In some cases, he may do so; but in the large majority, such loopholes leave room for errors and misinterpretations. Clearness is one of the paramount requirements of all kinds of writing; but never more emphatically so than in the business letter.

3. Accuracy. — A foggy or hazy or badly written letter is a bane. It confuses the recipient and reflects unpleasantly on the sender. Accuracy, which means exactness, precision, and the like, indicates the writer's habits of thought. It means that the writer is careful, not only about the facts within the letter, but about the very arrangement of the letter itself. It means that he writes the introductory address correctly, uses the proper salutation and complimentary close, and shows care in the signature. It means that he does not fail to see that such little things as grammar, spelling, and punctuation are correct. It means a statement of the exact amount of a check or draft, if either happens to be included.

4. Courtesy. — Loss of temper in a business letter is loss of dignity. Sarcasm is, more often than not, a sure means of *not* attaining the desired results.

Familiarity, especially if overdone, breeds contempt and thwarts the purpose. On the other hand, a letter with a courteous tone always appeals. Restraint rather than extravagance; simplicity rather than floweriness; straightforwardness rather than high sounding phrases; terseness but not curtness, — all these intangible things contribute to courteous tone.

5. Completeness and Orderliness of Presentation. — A clear letter must be complete in all its details. A letter is complete when it fully records the facts about the transaction with which it deals. When the ideas follow logically and coherently, the letter reveals careful and orderly presentation. The use of method, that is, of arrangement based on the purpose of the letter, will lead to completeness.

Exercise 137. — Oral and Written

1. Criticize the following letters. Rewrite them that they may meet with full approval.

(1)

Duluth, Minn., Feb. 5, 1916.

The Helmer Furniture Co.,
St. Paul, Minn.

Gentlemen:

Your shipment at hand. One crate per order 20th not rec'd. What's the matter? Withhold check till we hear from you.

Yours, etc.,

Mitchell & Williams

(2)

St. Paul, Minn., Feb. 7, 1916.

Mitchell & Williams,
Duluth, Minn.

Dear Sirs:

Yours of the 5th inst. received. How can we tell what's the matter when you don't specify that particular crate which didn't reach you? Your order was completely filled at the time of shipment. You had better see the railroad company about the articles. Your bill of lading would have told you everything was sent. Will look for the check by return mail according to earlier agreement.

Very truly yours,
The Helmer Furniture Co.,
Per S. S. Chase, Sec'y.

2. A wholesale book dealer wishes to explain the cause of a delay in filling an order for books. Owing to a mistake in the address, the package was returned to the shipper a few days after it was mailed. The mistake was corrected and the package shipped again. Write the dealer's letter.

3. Read the following letter written by a high school student whose specific purpose was to compose a *tactful* dunning letter. Analyze the method.

Springfield, Mass., Apr. 25, 1918.

Messrs. Little & Morse,
16 East Clark St.,
Baltimore, Md.

Gentlemen:

We wish to advise you that we have not received your check for last month's account, amounting to $650.50.

As you are usually very prompt in your payments, we believe that some oversight or mistake is responsible for the fact that we have not yet received your remittance.

Kindly inform us by return mail if you have sent your check as usual, so that, if we have made an error, we may correct it at once.

We take this opportunity of informing you that our new line of spring styles has just arrived from the factory.

Very truly yours,

THE MASON CLOTHING CO.

4. Discuss the state of mind of a person who has had any one of the following experiences. Determine upon the best method of pacifying his or her natural feelings. Write a tactful letter to meet each condition, or give orally the telephone conversation if the complaint is made over the telephone.

1. A lady has bought an expensive traveling dress, the fabric of which is so poor that it gave way in a number of places on the fourth wearing. She is starting off on her summer vacation, and is naturally annoyed to find herself deprived of this necessary garment.

2. A family entertaining guests finds, after all the shops are closed, that only part of the ice cream ordered has been delivered, so that there is not enough to serve the guests properly.

3. Window shades which have been ordered for a certain room do not fit the windows, although careful, written directions were given. They are returned to the store in person, and the directions repeated. When the shades are received the second time, they are found to be even worse misfits than before.

4. A man in the country, desiring a certain technical work, writes to his dealer in New York ordering the book,

with the proviso that it be sent within a week's time. He receives a letter in reply that the book has been ordered to be sent direct from the publisher in Boston. He waits ten days without receiving the book. He then writes again to his dealer. Compose (*a*) the letter of the New York book concern in reply to the customer's complaint; (*b*) the letter sent to the publisher with the object of hastening the delivery of the book; and (*c*) the reply of the publisher to the retailer, explaining the cause of the delay.

5. You have been banking with a certain house for a number of years. The officers know you, the firm for which you work does business with this bank, and yet a check of yours, sent to an out-of-town house, is returned because, by a miscalculation, you have overdrawn your account by a few cents. Write a letter complaining of this treatment.

6. The rule of the bank mentioned in exercise 5 is absolute, — no check is honored unless the credit balance equals or more than equals the amount of the check. As an official of the bank, write a letter in which you review past relations with the aggrieved customer, state the bank's position, and express a desire for continued patronage.

Chapter XV

ORAL ASPECTS OF BUSINESS COMMUNICATIONS

1. The Dictation of Business Letters. — Most business men dictate their letters. Practice has developed in them the habit of saying what they have to say in a few, clear, direct, and forceful statements. They have learned the practical value of selecting and arranging their ideas to fulfill immediate purposes; they have discovered the importance of being tactful, lucid, and pleasing, within a limited space.

Exercise 138. — Oral

1. Each member of the class should be assigned one of the subjects below. He should make an oral recitation by casting his material in letter form, and by repeating it slowly enough for the other members of the class to write it in long hand.[1] Later the class should discuss whether each dictation is, or is not, a good business letter.

1. An excuse for absence from school.
2. An excuse for absence from class.
3. Notice of a class meeting.

[1] If the members of the class understand shorthand, this exercise should be modified so as to give them practice in this subject.

4. Notice of postponing an athletic meet.
5. Notice of a school entertainment.
6. Notice of a public debate.
7. Notice of a club meeting.
8. An appeal for contributions for the athletic association.
9. The announcement of a prize offered for high scholarship in English.
10. A challenge to another class for a public speaking contest.

2. Dictate short business letters in reply to any five of the following advertisements. (The same method should be employed as suggested in Exercise 1.) Determine upon a definite purpose. Select and arrange your material effectively, so as to accomplish this purpose.

1. LACE CURTAINS LAUNDERED.
Done like new; terms reasonable.

2. TYPEWRITERS OF ALL MAKES
FOR SALE;
NEW AND REBUILT
Williams Typewriter Exchange.

3. PAINTING AND PAPERHANGING.
Prices reasonable; work guaranteed.
J. S. FENN, 159 Broad St.

4. Screen doors and windows made and repaired. Wilkins & Sons.

5. FOR SALE or trade, modern cottage. What have you to offer? Address K. L., Republican Office.

6. WANTED — A good stenographer. Address Dr. S. E. Barnes, 45 Oak St.

7. FOR SALE — Twin cylinder, 7 h.p. motorcycle. Address J. X., c/o The Times, Times Square.

8. FOR RENT — A modern seven-room house. Terms on inquiry. Address V. V., c/o The New York Times, N. Y. City.

9. SEASIDE COTTAGES
For Sale or Rent
Also lots on easy monthly payments
AT GROTON LONG POINT
6 Miles East of New London.
Near trolley, fine fishing, beach.
Send for Circular.
JAS. JAY SMITH CO.
50 STATE ST., NEW LONDON, CONN.

10. REST LODGE, Woodmont-on-the-Sound; eight miles from New Haven. Special care for those requiring rest, relaxation. Beneficial entertainment and sports. Esthetic dancing. Week ends. Special tariff for teachers during spring vacation.
Box 165.

3. Mr. Wm. Smith lives in Watkins Glen, N. Y., during the summer. For the winter he has gone to Buffalo and has rented his cottage to Mrs. Sarah Burgess. It so happens that the roof springs a leak. Different members of the class should be chosen to dictate the various letters in this series.

1. Nov. 6, Mrs. Burgess writes to Mr. Smith about the leak.

2. Nov. 8, Mr. Smith writes Mrs. Burgess that the matter of repairs will be attended to at once.

3. Nov. 8, Mr. Smith writes to George Hogan, a tinner, to examine the roof, make an estimate of the extent and cost of repairs, and report to him at once.

4. Nov. 10, Mr. Hogan writes that he has made an examination, states the probable cost, and asks if he shall go ahead.

5. Nov. 11, Mr. Smith writes to Mr. Hogan to make immediate repairs.

6. Nov. 13, Mr. Hogan acknowledges Mr. Smith's letter.

7. Nov. 13, Mr. Hogan writes to Sam Baker, Ithaca, New York, asking him if he cares to assist him on a tinning job, for several days.

8. Nov. 14, Sam Baker accepts Mr. Hogan's offer.

9. Nov. 19, Mr. Hogan writes Mr. Smith that the job is completed and states the amount of the bill, which is inclosed.

10. Nov. 19, Mrs. Burgess writes to Mr. Smith thanking him for his immediate response.

11. Nov. 21, Mr. Smith returns Mr. Hogan's statement with a check for the amount due.

12. Nov. 21, Mr. Smith writes Mrs. Burgess that he is glad the repairs are satisfactory, and expresses appreciation of her prompt notification.

Exercise 139. — Written and Oral

With five minutes for preparation, jot down ten subjects suitable for business communications. Discuss each subject with the following points in mind.

A. Is it really a practical business subject?

B. What particular items must be set forth with care and clearness?

C. Which is, in each case, best — a letter, a personal call, a telephone message, or a telegram? Why? What disadvantages lie in each of these means of communication?

2. The Telephone Message. — The telephone message is really a business communication that retains many characteristics of the business letter. Usually the name, as well as the address of the speaker, is given first, and then the matter in hand is taken up. The speaker must be able to say what he wishes, quickly, accurately, clearly. He has the opportunity of getting immediate replies to some of his inquiries.

Exercise 140. — Oral

With a limited time at their disposal, let members of the class, working in pairs, dramatize some or all of the following telephone conversations. Determine first upon a specific purpose for each conversation.

1. Between an automobile dealer and a prospective buyer. (See advertisement following).

PROMINENT MANUFACTURER has one or two slightly used cars which he will sell at a low figure and on easy terms of payment to a responsible party. Address EDWARD ABBOTT, Boulevard Terrace, Chicopee, Mass. Tel. 4723–R.

2. Between a hotel clerk and a guest making reservations for a table of eight at the hotel dinner which is advertised as follows:

THE
HOTEL WORTHY'S
NEW YEAR'S CELEBRATION
AND DINNER

Will be the season's social event. Secure your reservations now and enjoy watching the Old Year out and the New Year in.

3. Between the proprietor of a market and a customer ordering goods. Select from the articles in the following advertisement.

GOOD THINGS TO EAT

TO–DAY
SPECIAL PRIME
POULTRY
TURKEYS, FOWLS
ROASTING CHICKENS
BROILERS

Choice Roasts of Heavy Beef,
Tender Steaks,
Native Veal and Lamb,
Spinach, Dandelions, Beet Greens, New Cabbage, New Potatoes, Celery, Green Peppers, Lettuce, Cucumbers, Grapefruit, Oranges, Bananas. 1916 Maple Sirup and Sugar.

CHARLES E. BROWN CO.
160 Main St.
Tel. 1570–1571.

4. Between a real estate dealer and a prospective client. Discuss the piece of property described as follows:

> HERE is a good and sure investment: 2 building lots in the Forest Park district on Sumner Ave., $700 each; we will guarantee to return the money with 5% interest at the end of 2 years if you are not satisfied with the investment; act quickly, it's a bargain and will increase in value very fast; we have good reasons for making this offer, which we will explain if you are interested. Call or telephone between 12 and 3 o'clock. Chas. P. Corwin & Edward F. Seymour, Room 376, 318 Main St. Tel. 4650.

5. Between a doctor and a druggist.

6. Between a freight clerk and a department store shipper with regard to certain foreign rates.

7. Between the class president and the class treasurer.

8. Between a decorator and a householder who wishes to inquire prices and make an appointment with the decorator for the latter to call and submit samples and estimates.

9. Between a clerk at a State Free Employment Bureau and a housewife who wants a "handy man" to help in spring cleaning.

10. Between the clerk in the Information Booth at a railroad station and a person asking about the time of trains running to a certain place, and the price of the ticket.

Chapter XVI

PARLIAMENTARY PROCEDURE

The formal business discussions of clubs, societies, town meetings, and similar organizations are conducted according to parliamentary rule and regulation. The following dramatization, with its accompanying footnotes, should give a student sufficient information concerning parliamentary procedure to enable him to preside over, or take part in, a simple business meeting.

BUSINESS PART OF A MEETING OF THE "FORUM"

The President (pounding gavel on table). The meeting will come to order and the Secretary will call the roll.

(Hereupon follows the roll-call by the Secretary.)

The President. We shall now listen to the reading of the minutes of the previous meeting.

The Secretary. Mr. President,[1] and fellow members of the Forum. (Reading.) "The regular meeting of the Forum was held on Wednesday evening, April 15, at 7:15, with 20 members present. In the absence of the President, the meeting was called to order by the Vice-President.[2] The minutes of the previous meeting were read and approved. The Treasurer gave his quarterly report, showing a balance

[1] The presiding officer is always addressed by his title.

[2] The Vice-President presides over a meeting in the absence of the President, and is called *Mr. President.*

of $16 in the treasury. After his report, which was accepted, it was moved, seconded, and carried that further business be laid aside, and that the regular literary program be taken up. Mr. Dexter then delivered a declamation; Mr. Wilson gave a reading from *A Tale of Two Cities;* Mr. Hillis gave an original oration on *Conserving Our Forests.* A debate: 'Resolved: That the commission form of government should be adopted by all cities having a population of more than 50,000,' was decided in favor of the negative. The speakers for the affirmative were Messrs. Rich and Gordon; for the negative, Messrs. Lewis and Hamilton. After the debate the meeting was adjourned." [1]

The President: You have heard the reading of the minutes. Are there any corrections?

Mr. Thompson: Regarding the debate —

The President (ignoring Mr. Thompson): Are there any corrections?

Mr. Thompson (rising): Mr. President —

The President (recognizing Mr. Thompson because he has addressed the chair): Mr. Thompson.

Mr. Thompson (proceeding): The Secretary failed to mention that the judges of the debate were Messrs. Harper and Goodwin, and the Secretary.

The President: The Secretary will please make note of the omission. Are there any further corrections? (Pauses.) If not, do I hear a motion accepting the minutes as corrected?

A Member (obtaining the floor): [2] I move that the minutes be accepted as corrected.

[1] A motion to adjourn cannot be debated nor amended, and is always in order.

[2] To make a motion or a correction, or to take part in a discussion, a member must rise, address the President, and be recognized. This is called "obtaining the floor."

Another Member (seated): I second the motion.[1]

The President: It has been moved and seconded that the minutes be accepted as corrected. All in favor say *Aye.* (Here are heard a number of *ayes.*) Those opposed, *No.* (No response.) The motion is carried.[2]

We next proceed to communications.[3] Has the Secretary received any communications?

The Secretary (rising): Mr. President, I have a letter from the Clay Society. It reads:

Peabody High School,
Waltham, Mass.,
May 8, 1916.

The Secretary of the Forum,
Technical High School,
Newton, Mass.

Dear Sir:

We, the members of the Clay Society, hereby challenge the Forum to a debate to take place before the close of the school year. If you care to accept our challenge, we shall be pleased to have a committee of ours meet a committee of yours to arrange the details of the contest.

Very truly yours,
James J. Smith,
For the Clay Society

[1] All motions must be seconded. To second a motion, the member remains seated and says, "I second the motion."

[2] If he prefers, the President may say, "It is a vote," or "The Ayes have it."

[3] The usual order of procedure is: Call to order, roll call, Secretary's minutes, Treasurer's report, communications, reports of officers and committees, unfinished business, new business, program for the day, adjournment.

The President: You have heard the communication from the Clay Society of the Peabody High School. What is your pleasure?

A Member (obtaining the floor): Mr. President, I move that we pass to new business at once and consider this communication.

Another Member (seated): I second the motion.

(Hereupon the President puts the motion, which is carried.)

The President: We are now under new business.

Mr. Harper (obtaining the floor): I think that this is an unusual chance for us to show our ability and, therefore, I move that we accept the challenge of the Clay Society to a debate before the close of the school year, and that the chair appoint a committee of three to confer with a committee from the Clay Society to arrange the details of the contest.

A Member (seated): I second the motion.

The President: You have heard the motion that we accept the challenge of the Clay Society to a debate, before the close of the school year, and that the chair appoint a committee of three to confer with a committee from the Clay Society to arrange the details of the contest. All those in favor —

A Member (rising): Mr. President, I rise to a point of order.[1]

The President: Mr. Gordon will state his point of order.

Mr. Gordon: This motion is debatable; and, therefore, should be presented to the society for discussion.

The President: The point of order is well taken. The question is now open for discussion.

Mr. Harper (obtaining the floor): In making my motion,

[1] To rise to a Point of Order or a Parliamentary Inquiry, to object to consideration, or to call for a Division, the member rises and addresses the President, but does not need to wait to be recognized.

I did so with the sincere conviction that just such a debate would be a big thing. We fellows have been doing some hard work this winter, and I believe that this will be an excellent chance to show the public at large what stuff this society is made of. (Applause.) It would be a mistake to allow such an opportunity to slip by. (Takes seat amid applause.)

Mr. Gordon (rising): Mr. President —

The President: Mr. Gordon.

Mr. Gordon: What Mr. Harper says sounds well in theory, but — I want to ask him if he considered that the school year is about over, that we have not done real serious work this past month, that preparation at this time would mean almost impossible effort. As a member of last year's debating team, I may say for the benefit of the uninitiated that such preparation is most arduous and requires nearly every spare minute for weeks. Furthermore, if the Clay Society wished a debate, why didn't they send their challenge earlier? I am certainly against a contest at this time. I see no reason, though, why an acceptance of the challenge might not be sent with the understanding that the debate take place in the fall. (Applause.)

The President: Does the speaker wish to move an amendment to that effect?

Mr. Gordon: Mr. President, I move that the original motion be amended to read: that the Forum accept the challenge of the Clay Society for a debate, provided that the debate be held early next fall; and, furthermore, that, if the Clay Society consent to the change of time, the chair appoint a committee of three to confer with a committee from the Clay Society on the details of the contest.

A Member (seated): I second the amendment.

The President: Do the mover and seconder of the original motion accept the amendment?

Mr. Harper: I do.

The Seconder: I do.

The President: Is there any further discussion? If not, all in favor of the motion as amended will say "Aye." (Shouts of *ayes.*) Those opposed, "No." (Shouts of *noes.*)

Mr. Thompson (rising): Mr. President, I call for a Division.

The President: A Division is called for. All in favor will please rise and stand until counted. (They do. The Secretary counts the number of votes, and reports to the President.) Those opposed will now stand. (They do. The Secretary counts, and reports to the President.) The motion is carried by a vote of 15 to 10. The Secretary will transmit our decision to the Clay Society. Is there any further new business? (No response.) If not, further consideration of new business is closed.[1] Mr. Secretary, are there any other communications? (The Secretary: There are none.) Are there any reports of officers and committees? (No response.) We have now come to unfinished business. If there is nothing under this head, we shall proceed to our regular literary program. . . . .

After the literary program has been rendered, the President announces that a motion to adjourn is in order.

A Member (obtaining the floor): Mr. President, I move we adjourn.

Another Member (seated): I second the motion.

The President: You have heard the motion that we adjourn. All in favor say, "Aye." (Unanimous.) I declare this meeting adjourned to the fifteenth of next October.[2]

The following general hints may be of value for ordinary procedure.

1. When a motion is before the house, another motion may properly be made and seconded to

[1] The President returns to the regular order of business.

[2] In declaring a meeting adjourned, it is well to state the date of the next regular meeting.

amend the first motion, or to postpone indefinitely or to a specified time, the motion under consideration.

2. When votes are close, a Division of the house may be called for. Some societies make provisions for secret balloting on certain questions.

3. The doing of a thing contrary to rules is equivalent to suspension of rules. Before a thing can be done contrary to the regular rules of procedure, the meeting itself must pass a vote by a two-thirds majority, allowing the suspension of rules. If the motion is lost, the regular method of procedure must be followed.

4. A quorum is the smallest number of the members of a society that can transact business. Usually, the society in its constitution determines how many may constitute a quorum. In some societies it is a majority of the active members; in others, two-thirds, etc.

5. Committees may be appointed by the presiding officer, by nomination and vote, or by a resolution which contains the names of those decided upon as members of the committee. As a rule, the constitution of the society prescribes how its regular standing committees are to be formed.

Exercise 141. — Oral and Written

1. The foregoing dramatization should be thoroughly analyzed, with special attention to the footnotes, and then should be presented by members of the class.

2. The teacher may, to advantage, plan a business meeting to be conducted by parliamentary procedure,

in which a communication is received; a committee submits a report; unfinished business and new business are taken up. Practice should be given in making and seconding motions, in moving and seconding amendments.

3. Let the student investigate and discuss:

1. The by-laws of a society.
2. The division of duties among the officers.
3. The duties of a member of a society.
4. Laying a motion on the table.
5. Non-debatable motions.
6. The object, forms, and rules of the Previous Question.
7. The different forms of amendments and rules governing them.
8. A motion to reconsider.
9. The methods of appointing tellers and conducting a secret ballot.
10. The methods of nominating candidates.
11. Should a candidate for office vote for himself?
12. Amending a Constitution.
13. The Purpose of a Constitution.
14. A model Constitution for the organization of a class.

Confine the discussion to the following topics.

Purpose	Meetings
Condition of membership	Quorum
Forfeiture of membership	Amendments
Officers	By-Laws

4. Write the minutes for Exercise 1.

Chapter XVII

AFTER-DINNER SPEAKING

1. Introductory. — Centuries ago, our Anglo-Saxon ancestors were in the habit of gathering in the long hall of a chieftain's castle for the purpose of eating, drinking, and making merry. This celebration usually occurred after a notable day's work in the chase or the battle.[1] Then, as the glow of good fellowship began to spread, the warriors pledged healths to one another as they quaffed their bumpers of ale; exchanged complimentary remarks, or, on occasions when a stranger was present, actually made formal addresses. The history of other races shows this custom of sociability to have been almost as old as the races themselves.

From the earliest times, the banquet has persisted. And to it has clung the custom of having a series of speeches at the end of the dinner, which seem to round off the occasion properly. Business men and women, professional men, clubs, societies, fraternities, school organizations,[2] school classes — all hold banquets. The banquet is one of the

[1] See *Beowulf*. See also *Ivanhoe*, Chapter XIV.

[2] See *Tom Brown's School Days*, Book I, Chapter VI.

usual means of bringing a large number of men and women together either for mere renewal of social intercourse or for the celebration of some special occasion or event.

And with the growing frequency of banquets, after-dinner speaking has come to be recognized more and more as an artistic effort and less and less as a number of rambling ideas and stray anecdotes jumbled together. It is the purpose of this chapter to point out the essential factors of a successful after-dinner speech.

The following speech, in response to the toast, "Diplomacy," was delivered at the banquet of the New York Chamber of Commerce, November 21, 1907, by Baron Rosen, then Russian Ambassador to the United States.

Mr. President and Gentlemen: Whenever a diplomat is called upon to deliver a public address, he finds himself in a position of singular embarrassment. To me, personally, to-night, it is enhanced by the fact that I have to follow the extremely eloquent, serious, witty, and admirable speech of my friend and colleague. As a matter of fact, a diplomat is trained professionally rather in the science of keeping mum — there is no liquid allusion in that — (Laughter), than in the art of speaking out, especially publicly; for the game of diplomacy is usually supposed to be played best, like the game of whist, by silently watching the fall of the cards and raking in the tricks that may come your way or that are being made for you by your partner; (Laughter and applause); and besides, there always is a danger. But that is another story. I will, however, proceed to tell it to you, because it is short, and will, I think, best illustrate the

point I wish to make. Many of you gentlemen no doubt remember the great blizzard of March, 1888. I was then living in New York, and it made me feel like home. So I got out my furs and my snow boots and went out to have a look at snow-bound New York. It was indeed a sight to see. The storm had banked up enormous masses of snow against the west side of Broadway, nearly covering the stoops and reaching high up on the show windows of the shops. On one of these snow banks some street urchins had rigged up a signboard, bearing this highly appropriate inscription, "Keep off the grass." (Laughter.) These four weighty words then and there impressed themselves on my brain, and ever since I have been endeavoring to live up to the wise advice of these young and precocious philosophers. (Laughter and applause.) The safest way of keeping off any oratorical grass would naturally be to practice the teaching of that Oriental sage who held that speech was silver but silence was gold; and I would, therefore, feel sorely tempted just now to place myself on a gold basis and to stand pat on that proposition. (Laughter.)

But having the honor of addressing the men who, with those who preceded them as members of this ancient and venerable and honorable body, were so greatly instrumental in making the City what it is to-day, and who are going to make it what it is soon destined to be, the center of the world's commerce and finance, (Applause), I cannot resist the temptation to register my claim to a modest share — not, indeed, in their achievements, but in their civic pride in the phenomenal growth and greatness of their City. I venture to base this claim on the fact that there was a time, nearly a quarter of a century ago, when it was my good fortune to have been, so to speak, a New Yorker myself, and ever since then I have kept a particularly warm place in my heart for this City, where I did what some of you undoubtedly did likewise — I mean some of those among you who do not

believe in race suicide — I spent my honeymoon here. (Applause.) You will see, therefore, gentlemen, that New York has always been to me much more than a temporary home, a place of transitory residence. I have never sailed from your magnificent harbor without regret, and I have never again set my feet on the soil of Manhattan without experiencing a feeling of joyful elation at again breathing that bracing atmosphere of boundless energy and buoyant hopefulness which has made this happy land the Mecca of the toiling millions of another older, more crowded, and more sedate continent, and which has inspired the author of that charming book, *The Land of Contrasts*, to dedicate it in the following words: "To the land where I first realized how much life was worth living." (Applause.)

Gentlemen, your President, in his very kind and cordial introductory remarks, has been pleased to refer to events of days long gone by, whose memory, however, is still kept green in many hearts, as I have been happy to find upon my return to this country, after a long absence. This has been more of a gratification to me as I belong myself to a generation who witnessed and who shared in the soul-stirring enthusiasm that greeted everywhere in Russia the mission, after the close of the war, of Mr. Fox and Admiral Farragut, the mission of the American people to the great nation on the other side of the globe that had extended to them the hand of friendship in the hour of their trial. (Great applause.) Nature seems to have destined our two countries, so similarly situated in many respects, to be and to remain always the best of friends. There never have been, and I trust never will be, any justifiable grounds for political rivalry between them.

Gentlemen, in conclusion, permit me to express the fervent wish that the time-honored traditional friendship between our countries may never be clouded by any temporary misunderstandings, and that it may endure for ever and ever. (Great applause and cries of "Good!")

OUTLINE OF BARON ROSEN'S SPEECH

Humorous opening to secure attention

I. Making a public address always embarrasses a diplomat
  A. My embarrassment is enhanced by the witty speaker who preceded me
  B. Diplomats are usually expected to be mum
    1. Humorous touch is given by the expression "liquid allusion" (the name of a famous champagne is *Mumm's Extra Dry*).
    2. Humorous reference is made to the blizzard of 1888 and the story of "Keep off the grass." Application — I must keep off oratorical grass.

Delicate compliments to gain approval

II. I want to register my claim to a modest share in the civic pride of this body of men (The New York Chamber of Commerce)
  A. Nearly a quarter of a century ago, I was a New Yorker myself, for I spent my honeymoon here
  B. New York has always been to me more than a temporary home
    1. I always regret leaving it
    2. I always experience elation when I set foot on its soil

Main idea to stimulate sympathetic thought

III. Your country and mine seem destined to remain the best of friends

A. This has been previously proved by the hand of friendship in time of trial

B. There never has been, and never ought to be, any justifiable grounds for political rivalry between them

Dignified conclusion to leave a striking impression

IV. May this time-honored traditional friendship never be clouded by any temporary misunderstandings

2. Successful Qualities of an After-dinner Speech. — When you have eaten an elaborate dinner, you do not care for a sermon or a lecture. Your fellow-banqueters, for the same reason, would not care for a sermon or lecture from you, were you called upon to address them. A heavy dinner always tends to make one drowsy; a good after-dinner speech helps to keep one alert.

A good after-dinner speech succeeds because:

1. **It is brief.** — Baron Rosen's speech might have been delivered easily in twelve minutes. Five to fifteen minutes is the usual range; shorter, if possible; longer, only at one's peril.

2. **It is pointed.** — One main idea, presented tersely, captures attention. Concentration means impression. The best marksman hits the bull's eye

squarely with the first shot. In Baron Rosen's speech, his main idea was to present widely the friendship between the United States and Russia. Not once did he use a "preachy" sentence. He began with a humorous opening in order to get his fellow-banqueters interested; then he made graceful, complimentary remarks to show his interest in them; and then he brought out, in a clear and forceful way, his big idea. Note how the speech gradually grew less and less personal and humorous, and more and more dignified as it advanced, until, at the end, it left a distinctly serious impression. Furthermore, observe how the Baron accomplished his main purpose largely through suggestion rather than detail.

3. It is entertaining. — The speaker must select his material with the object of arousing general interest, and making a sympathetic appeal. By giving an appropriate, humorous anecdote, he keeps those who listen in a happy frame of mind. The anecdote, however, must have some relation to what he is saying; it should illustrate or emphasize some idea. A minister, on rising to make an after-dinner speech, might tell the following anecdote to show his intention not to deliver a sermon.

During the Civil War, an officer under the Government called at the Executive Mansion, accompanied by a clerical friend. "Mr. President," said he, "allow me to present to you my friend, the Rev. Mr. F——, of ——. Mr. F—— has expressed a desire to see you, and have some conversation with you, and I am happy to be the means of introducing him." The President shook hands with Mr. F—— and, desiring him to be seated, took a seat himself. Then — his

countenance having assumed an expression of patient waiting — he said, "I am now ready to hear what you have to say." "Oh, bless you, sir," said Mr. F——, "I have nothing special to say. I merely called to pay my respects to you and, as one of the million, to assure you of my hearty sympathy and support." "My dear sir," said the President, rising promptly, his face showing instant relief, and with both hands grasping that of his visitor, "I am very glad to see you; I am very glad to see you, indeed. I thought you had come to preach to me!"

Some after-dinner speakers are so clever that, instead of using anecdotes, they cast their whole speech into terse and breezy epigrams. But it is only the unusual person who can do this successfully. Mark Twain excelled in this sort of thing. Here are a few epigrams from his responses at a dinner in honor of his seventieth birthday: "I have achieved my seventy years in the usual way; by sticking strictly to a scheme of life which would kill anybody else." "We can't reach old age by another man's road." "Exercise is loathsome. And it cannot be any benefit when you are tired; I was always tired." "My habits protect my life, but they would assassinate you."

3. Planning an After-dinner Speech.— It is wise to plan an after-dinner speech. Usually you are given your subject in advance. Now enter the needs of purpose; that is, a choice of the main idea which you wish to convey: of selection; that is, a rapid inventory of your minor ideas, and a choice of those which will be of vital

service: of arrangement; that is, a grouping of your ideas so that they will stand out in an orderly, well-developed manner. It is well to select one appropriate anecdote. Try to find a bit of humor that is fresh. Stories which we all know are liable to fall flat. "Should auld acquaintance be forgot?" asks the poet. The answer is "Yes," if it happens to be a time-worn story.

4. Delivering an After-dinner Speech. — When it comes to the delivery of your speech, even though you may feel nervous, you must try to appear at ease. A nervous speaker makes an audience nervous. Practice is the big factor in cultivating ease. Be sure you know the gist of your speech — and, above all, be able to relate your anecdote tellingly. Try to appear as if every bit of what you said came spontaneously. It is important to prepare your speech so well that you can recite it readily; it is more important to deliver your speech so that your auditors will believe that it has come naturally and easily to your mind during its actual delivery.

Exercise 142. — Oral and Written

1. Let the class assume it is at a banquet. Let the teacher or some student act as toastmaster, and call on various members to respond to the following toasts. The outlines of the speeches should have been submitted and approved beforehand. Care should be exercised by the students to deliver their

speeches in as easy and spontaneous a manner as possible.

1. "Of making many books there is no end." *The Bible*
2. The best friends are the friends we have now.
3. The spirit of loyalty to the school is the best class spirit.
4. "A little learning is a dangerous thing." POPE
5. "He that never thinks never can be wise." JOHNSON
6. "Experience keeps a dear school, but fools will learn in no other." FRANKLIN
7. Books are friends who can hold or lend their tongues.
8. If we were like what we'd like to be like,
   Should we once like to be what we are?

2. Dramatize the following dinners. Prepare programs and speeches. Outline and submit each speech and anecdote before delivery.

1. A dinner of farewell to a friend leaving for an extended trip.
2. A reunion dinner.
3. A banquet to defeated rivals in an athletic or debating association.
4. A banquet of a graduating class.
5. A banquet of business, professional, or technical workers.
7. A dinner of the editorial board of a school paper.
6. A banquet in honor of some patriotic occasion.
8. A dinner of welcome to the new students of a school.
9. A dinner given to the actors in a school play.
10. A birthday celebration.

3. Bring to the class an anecdote which might be appropriate for an after-dinner speech. To illustrate what point would it be suitable? Prepare to read or tell orally the anecdote.

4. Submit an after-dinner speech in complete form. Deliver it. The following topics are merely possible suggestions.

1. The modern business man.
2. Modern opportunities for women.
3. The true sportsman.
4. Our town:
    a. From a student's point of view.
    b. From a doctor's point of view.
    c. From a merchant's point of view.
    d. From a shopper's point of view.
    e. From a lawyer's point of view.
5. Money is time.
6. The best foot forward.

5. Supplement the model speech and illustrative anecdote found in this chapter by consulting:

The National Geographic Magazine, January, 1913. Specimen Speeches.
Modern Eloquence, Vol. I. Specimen Speeches.
Modern Eloquence, Vol. X. Anecdotes.
Forms of Public Address, GEORGE P. BAKER.

Chapter XVIII

BANKS AND BANKING FORMS

1. Banks, Their Kinds and Functions. — Were it not for banks, the wonderful progress in modern business would be impossible. Their existence both facilitates and safeguards commercial transactions.

Technically considered, banks are divided into two classes: *National Banks*, which are chartered by the Federal Government and empowered to issue paper currency under certain prescribed conditions; and *State Banks*, which are chartered by the different states. These banks are divided into banks of deposit, trust companies, and savings banks.

It is more suitable for our purpose, however, to divide them into *savings banks* and *commercial banks*. In the former, persons or organizations deposit money which they intend to leave undisturbed for some time; into the latter they put money for convenience, with the privilege of withdrawing it at any time. Savings banks pay *interest* or *dividends* at regular intervals on money left on deposit for a certain definite period. The rate and time vary with different banks; but, as a rule,

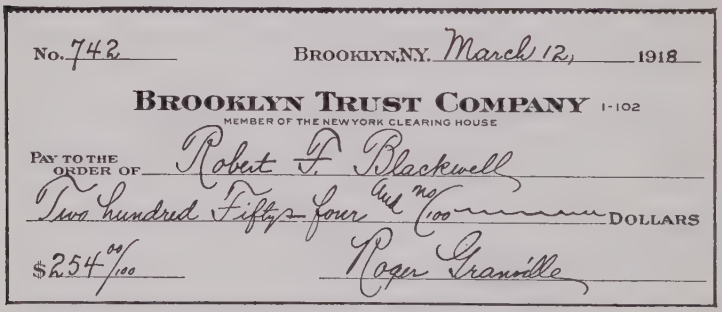
interest is paid at the rate of 3 to 4 per cent per annum on money which has been on deposit for three or six full months next preceding the date when the interest or dividend is payable. In most cases, money may be withdrawn at the pleasure of the depositor, but the bank reserves the right to thirty, sixty, or even ninety days' notice, if required by the Treasurer. Many commercial banks allow interest at a low rate, such as 2 per cent per annum, on deposits left with them for any length of time. They usually require, however, that the daily average of this deposit shall be not less than a certain sum: one hundred, two hundred, five hundred dollars, or even more. The money thus deposited is lent by the banks to business men, corporations, etc., at a good rate of interest.

Some commercial banks have a savings department besides their regular business; others are empowered to add a department for the administration of trusts of various sorts, and are then called *trust companies*.

We may note, in passing, the *Federal Reserve Banks*, designed to assist commerce and prevent business disturbances, but a discussion of them is beyond the scope of this book. All that is necessary here is a brief explanation of the simple banking forms with which every one, whether preparing for a business career or not, should be familiar.

2. Checks. — Whenever money is drawn from a *savings bank*, the pass book must be presented so that the amount withdrawn can be entered in the book. It would be very inconvenient if you had to go through this process at a *commercial bank* every time you wanted money, and it would be unsafe to carry about with you or to send through the ordinary mails the cash necessary to pay large bills. To avoid this, a system of checks has been developed, so that even vast sums of *money* can be transferred without the handling of any *currency*.

A *personal check* is a written order drawn on a commercial bank by one of its depositors, which directs the bank to pay to the person or firm indi-


No. 742 BROOKLYN, N.Y. March 12, 1918

BROOKLYN TRUST COMPANY 1-102
MEMBER OF THE NEW YORK CLEARING HOUSE

PAY TO THE ORDER OF Robert F. Blackwell

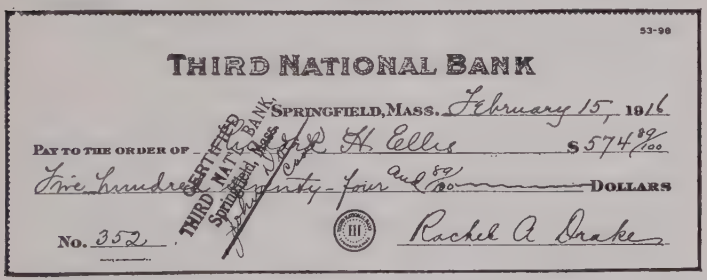
Two Hundred Fifty-four and no/100 DOLLARS

$254.00/100 Roger Granville

cated a certain sum of money from the depositor's account. A check is signed by the *drawer*, is made payable to the *payee*, and is paid by the *drawee;* that is, the bank on which it is drawn. As a personal check is issued by an individual, the payee, in accepting it, has merely the drawer's assurance of his credit.

Before a personal check — or, in fact, any check — can be cashed, it must be indorsed by the payee. To indorse the check the payee turns it face downward, with the end that was at his left hand at the top, and writes across it, about an inch from the top. A check may be indorsed (*a*) in blank, that is, by writing the name of the payee only; (*b*) in full, by writing, "Pay to the order of . . . . . ," and signing the name of the payee underneath. Indorsements may be also restrictive or conditional. There are many forms of these.[1]

A *certified check* is a personal check on which is written or stamped, "Good," or "Certified," or


53-90

THIRD NATIONAL BANK

SPRINGFIELD, MASS. February 15, 1916

PAY TO THE ORDER OF H. H. Ellis $574 92/100

Five hundred seventy-four 92/100 DOLLARS

CERTIFIED THIRD NAT'L BANK Springfield, Mass.

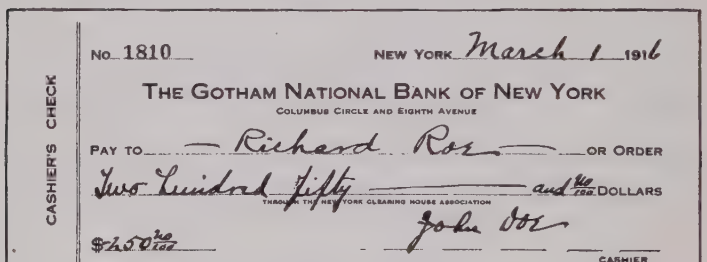
No. 352

Rachel A Drake

"Accepted," followed underneath by the signature of the Cashier or some other authorized official of the bank. This means that the bank has examined the drawer's account and found that the drawer is able to pay the sum mentioned, has deducted that amount from his account, and has guaranteed the

[1] For further information on this point consult a teacher of bookkeeping.

bank's payment of that sum. Such a check can be used directly as cash by a properly identified payee. A certified check is of obvious value in sending a remittance to a distance. A personal check drawn by a person whose credit is unknown to the payee, might cause the latter some hesitation about accepting it. But if a check has been certified, it represents the bank's credit as guarantee and, therefore, is practically as good as currency.


CASHIER'S CHECK

No. 1810 NEW YORK March 1 1916

THE GOTHAM NATIONAL BANK OF NEW YORK

COLUMBUS CIRCLE AND EIGHTH AVENUE

PAY TO Richard Roe OR ORDER

Two Hundred Fifty and 00/100 DOLLARS

THROUGH THE NEW YORK CLEARING HOUSE ASSOCIATION

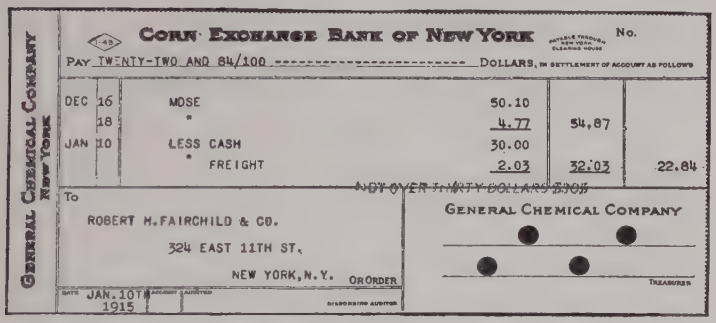
$250.00/100 John Doe

CASHIER

A *Cashier's check* is drawn by the Cashier on his own bank. Such checks are used locally in the place of certified checks and by the bank for its own disbursements. Such checks, issued by trust companies, are drawn by the Treasurer and called *Treasurer's checks*. If you wish a check of this kind, you will go to the bank, give it your personal check in its favor, and receive in exchange a check drawn by the Cashier (or Treasurer) in your favor. This you will indorse payable as you may indicate.

A *check voucher* is a check which shows on its face not only the name of the payee, but also his address,

and the items in payment for which the check is drawn. By indorsing this check, the payee at the same time is practically signing a receipt. Such


GENERAL CHEMICAL COMPANY
New York

CORN EXCHANGE BANK OF NEW YORK No.

PAY TWENTY-TWO AND 84/100 ---------- DOLLARS, IN SETTLEMENT OF ACCOUNT AS FOLLOWS

DEC	16	MOSE	50.10		
	18	"	4.77	54.87	
JAN	10	LESS CASH	30.00		
		" FREIGHT	2.03	32.03	22.84

NOT OVER THIRTY DOLLARS $30.00

To
ROBERT H. FAIRCHILD & CO.
324 EAST 11TH ST.
NEW YORK, N.Y.

ORDER

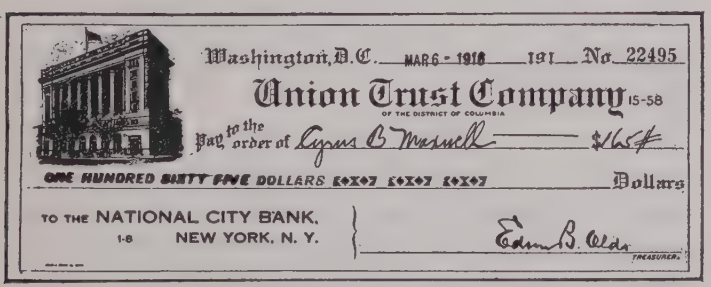
GENERAL CHEMICAL COMPANY

TREASURER

DATE JAN. 10TH 1915

checks are used chiefly by large business houses and corporations in paying salaries, settling accounts, etc.

3. Bank Drafts. — A *bank draft* is a check drawn by one bank upon another with which the first bank carries an account. As a rule, the drawee in this case is a New York or a Chicago bank, for


Washington, D.C. MAR 6 - 1918 191 No. 22495

Union Trust Company 15-58
OF THE DISTRICT OF COLUMBIA

Pay to the order of Cyrus B. Maxwell $165.00

ONE HUNDRED SIXTY FIVE DOLLARS ✦✕✦7 ✦✕✦7 ✦✕✦7 Dollars

TO THE NATIONAL CITY BANK,
1-8 NEW YORK, N. Y.

Edwin B. Olds
TREASURER.

these cities are the great financial centers. To cash a check drawn on the local bank of a small town or city, a slight charge for collection is made,

provided that town or city is some distance away from the place where it is cashed. No charge is made, as a rule, for cashing a New York or a Chicago bank draft.

Suppose Cyrus B. Maxwell owes Louis Twining, of Cleveland, O., $165, and wishes to send a bank draft in payment. He goes to his bank, makes out a check in its favor for that sum, and asks for a bank draft in exchange. This is supplied by the Cashier. The Cashier will, if Mr. Maxwell so desires, make the draft payable to Louis Twining; such a procedure is not wise, because it does not indicate Mr. Maxwell's part in the transaction. Understanding this, Mr. Maxwell requests that the draft be made payable to himself. Then, before sending the draft to Mr. Twining, he indorses it:

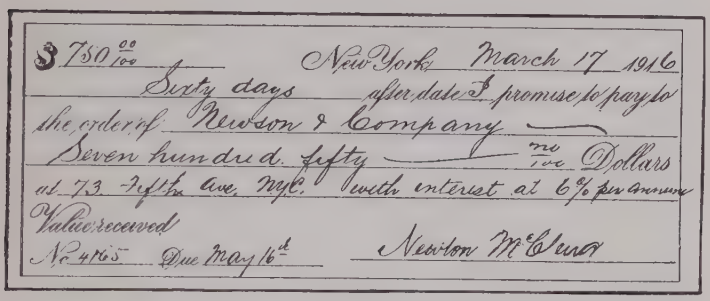
"Pay to the order of
Louis Twining,
Cyrus B. Maxwell."

In this way there is secured complete evidence of the transaction.

4. The Promissory Note. — Banks are willing to cash promissory notes for their customers, where the standing of the maker and the indorser are considered good enough to warrant the transaction. The indorser guarantees the payment of the note, when due, by writing his name across the back. The bank, in cashing the note, keeps

back a small amount for the service; this is called *discounting a note.*

When banks know individuals well, they may lend them money, taking only their notes as security. Usually, however, the bank requires *col-*


$750^{00}/_{100}$ New York March 17 1916
Sixty days after date I promise to pay to
the order of Newson & Company
Seven hundred fifty ^{no}/_{100} Dollars
at 73 Fifth Ave. N.Y.C. with interest at 6% per annum
Value received
No 4165 Due May 16th Newton McElroy

lateral in the form of mortgages, stocks, bonds, or liens on personal property, held by the person to whom the money is lent. The amount of this collateral, as a rule, varies from 10 per cent to 25 per cent in excess of the loan. As soon as the loan has been repaid, the collateral is returned to the owner.

Exercise 143. — Written

1. Make out a promissory note in favor of W. S. Tildon for $50, to be paid 90 days hence, interest at 5 per cent.

2. Make out a certified check for $200; you are the payee, Arthur F. Hamilton is the drawer, the Union Bank of Cincinnati is the drawee, and Horace Field is its Cashier.

3. Make out a Cashier's check for $150; the Corn Exchange Bank, New York, is the drawee, you are the Cashier, M. S. Hamilton is the payee.

4. Make out a personal check in which you are the payee.

5. Make out a personal check in which a business firm in your city is the payee.

6. H. S. Rollins, of your city, owes W. A. Phillips $215. Make out a bank draft drawn on the Bank of the Commonwealth, New York City. Make one of your city banks the drawer and sign the name of S. O. Smith, as Cashier. Make out the draft so that it may give a full record of the transaction.

7. Indorse in blank the checks in the second and fourth exercises.

8. Indorse in full the checks in the third and sixth exercises.

Exercise 144. — Brief Oral Reports

1. The signature card: its value and use to a bank.

2. The deposit slip: its appearance and use.

3. The most businesslike method of depositing several checks, bills of various denominations, and specie.

4. The value of the pass book to a depositor; to a bank.

5. A convenient plan for the monthly balancing of one's checking account.

6. The ways of protecting one's account in drawing a check.

7. The convenience of the "household account."

INVESTIGATIONS AND ORAL REPORTS

Exercise 145.

1. The sending of money by:
   (1) Registered mail.
   (2) Postal money order.
   (3) Express money order.
2. Traveler's checks.
3. Letters of credit.
4. Duties of a receiving teller; of a paying teller.
5. A mail clerk's work in a bank.
6. An exchange clerk's work in a bank.
7. Duties of a discount clerk.
8. The various sources from which a bank derives its funds.
9. How banks aid in the work of production.
10. How to secure a loan at a bank.
11. Banking as a business.
12. Historical development of banking.
13. Early English banking.
14. Banking in Colonial Days.
15. A brief history of *The Bank of the United States.*
16. The State Banks.
17. The national banking system.
18. Federal Reserve Banks.

Chapter XIX

TYPES OF BUSINESS LETTERS

1. Letters of Application. — The purpose of a letter of application is to secure a position. It is hardly necessary to say that it should be written on good stationery, should appear neat, and should contain no error in grammar, spelling, or punctuation. This letter is the chief means by which an employer can gauge a prospective employee. If it proves unsatisfactory or creates an unfavorable impression, the chances are that the applicant will never be granted an interview. But if it seems businesslike, it may lead to desired results.

A letter of application should contain:

1. The reason for making the application. It may be in reply to an advertisement; it may be because the writer wishes to enter the service of the one addressed; it may be because a friend has suggested a possible opening; etc.

2. A statement of the applicant's qualifications, references, and, usually, his age.

3. An appropriate ending. It may be a statement of the applicant's special desires; it may be the request for an interview; it may be a statement of the

applicant's whereabouts in the course of the next few days; etc.

If testimonials are desired, copies, each marked "copy" with the word "Signed" in parentheses before the writer's signature, should be inclosed.

1221 Clay Street,
San Francisco, California,
March 26, 1918.

Messrs. White, Harwood & Calkins,
1349 Market Street,
San Francisco, California.

Gentlemen:

My friend John C. Henry employed by you in your draughting department has told me of a new position in your shops caused by the installation of a Hartwell and March No. 9 ------ machine. I wish to apply for the position.

While I was working in Lebanon, Ill., in 1915--18, in the employ of William Henry Granger and Son, I ran a Hartwell and March No. 8 machine almost exclusively and so became thoroughly familiar with the older model, which, I understand, is not very different from the new No. 9. My four years' training in the Cleveland (Ohio) Technical High School, where I completed in June, 1915, the prescribed general scientific course with the supplemental half-time work in the Hopkins Manufacturing Works of Cleveland, has given me practical experience in running and repairing many machines similar to those manufactured by the Hartwell and March Company.

I am inclosing recommendations from Mr. William Henry Granger, whose employ I left because of our family's moving here, and from Mr. Frank R. Carpenter, under whom I did most of my machine shop work in the Cleveland Technical High School.

Very respectfully yours,
Edward D. Wilson

BOY WANTED over 16 years old, one who can use a typewriter. Answer in own handwriting. Address P 19, Herald-Republican.

680 East 13th St.,
Salt Lake City, Utah,
August 1, 1917.

P 19, Herald-Republican,
Salt Lake City, Utah.

Dear Sir:

In reply to your advertisement in yesterday's paper for a boy over sixteen years old, who can use a typewriter, I should like to submit my application.

I am eighteen years of age, and have just completed a course in typewriting at Metzger's Business College. During the afternoons for the past two months, I have been doing special work in typewriting for several printing houses.

Should you wish references, you may write to Mr. J. J. Brown, principal of the Business College, or The F. W. Gardiner Printing Co. At present I am at liberty in the morning and, if you care to consider my application and give me a personal interview, I shall be pleased to call upon you at any time you may suggest.

Respectfully yours,
Paul Kennedy

[1]82 Vine St.,
Hazleton, Pa., July 19, 1917.

The Pennsylvania Quarry Co.,
Hazleton, Pa.

Gentlemen:

I have learned from Mr. Henry Sachs that you are looking for a bookkeeper who has had some general experience. I desire to apply for that position.

I am twenty-four years of age, a graduate of the local high school and of McCann's Business College of Reading. For the past three years I have been in the employ of Jere Wooding & Sons. I am inclosing a letter of recommendation from their manager.

If you care to give me an interview during this or next week, I shall be pleased to call any afternoon after four o'clock.

Yours very respectfully,
Frederick Howell

Criticize letters of application by using the following outlines.

Characteristics to attain:

1. Definiteness as to position sought, training and experience, names and addresses of persons mentioned as references.

2. Care in the grouping of ideas into unified paragraphs.

Characteristics to avoid:

1. Conceit in the statement of training, experience, and ability.

2. The impression of begging for the position, or suggesting in the conclusion:

(1) Any possibility of an unfavorable reply.

[1] Note the difference in the headings of the letters on pages 334–335. In letters written by hand, the heading usually occupies three lines; in typewritten letters, one or two lines.

3. Respect in the form of the complimentary close.

4. Care in details of punctuation and grammar.

(2) Any negligence on the part of the addressee in attending to his correspondence.

3. Carelessness in the use of unnecessary abbreviations and repetitions.

Say:	Do *not* say:
I *should* like	I would like
five *years'* training, etc.	five years training, etc.
one *year's* experience, etc.	one years experience, etc.
this *morning's* "Star," etc.	this mornings "Star," etc.
Yours respectfully,	Yours resp'y,

Exercise 146. — Written

1. Write an application to one of the business firms of your city for a position for which you may be qualified.

2. Wanted: A salesman with experience for handling a new commodity. Large commission. Exclusive territory. Apply R. F., The Courier. Write the application.

3. Salaried positions to competent stenographers. 456 Mack Block. Write the application.

4. You wish a position as a teacher. Write a letter of application to your city school board.

5. In order to gain admission to a certain private school, you have to make formal application. Write the letter.

2. Letters of Recommendation and Introduction. — A letter of recommendation should give

a truthful, careful statement of the character or the ability of the person concerning whom it is written. Specific facts rather than vague generalizations should be embodied. If the letter is addressed to no particular person, the correct form of salutation is, "To whom it may concern." Such a letter requires no complimentary close.

A letter of introduction introduces the bearer of the letter to some acquaintance of the writer, with whom the bearer is unacquainted. The writer of the letter should know intimately the person whom he is introducing as well as the one to whom he addresses the introduction. Such a letter is written usually for a business or a social purpose.

Hartford, Conn., Oct. 17, 1917.

To whom it may concern:

Mr. Oliver L. Norton has been my private secretary for the past two years, and has in every way shown himself to be an efficient and useful assistant. He is thoroughly familiar with the numerous details which pertain to secretarial work, is willing and painstaking, and a gentleman of high character. I feel confident that he will prove an invaluable man to any one who may be fortunate enough to secure his services.

George Elliot Mason,
President of the International Co.

As a rule, after the presentation of a letter of introduction, the recipient sends an acknowledgment to the person who wrote it.

Denver, Colo., Nov. 11, 1917.

Mr. Curtis F. Hart,
Patchogue, L. I.

My dear Mr. Hart:

This letter will introduce to you Mr. Philip S. Reese, one of our leading young bankers. He is visiting the East in order to study banking conditions. I shall appreciate any courtesies which you, as a director of several leading New York banks, may be able to extend to him.

Yours very sincerely,

Milton R. Stewart

Patchogue, L. I., Nov. 16, 1917.

Dr. Milton R. Stewart,
Denver, Colo.

My dear Doctor:

I have had the pleasure of meeting Mr. Reese, the bearer of your letter of introduction. I find him a well-informed young man of pleasing personality and shall be only too happy to do what I can for him while he is here.

Very sincerely yours,

Curtis F. Hart

Exercise 147. — Written

1. Write the recommendation of the manager of Jere Wooding & Sons which Frederick Howell might inclose in his letter. (See page 337.)

2. Write a letter of recommendation from the principal of your school, in behalf of one of your friends.

3. Write the necessary recommendations to inclose in the letter composed for exercise 5, page 336.

4. Write a letter of introduction for a friend who is going on a journey and who will stop at a town in which another of your friends lives.

5. Write the letter of acknowledgment.

3. Letters Ordering Goods and Letters of Acknowledgment. — Everyone resorts, more or less, to the letter in ordering goods. Such letters may range from a single inexpensive purchase to an order involving thousands of dollars. However, whether the order be large or small, it should be definite and complete; otherwise, possible misunderstanding is liable to arise. Indefiniteness may lead to a delay in filling the order and possibly a need for future correspondence. A letter to the Curtis Publishing Co., Philadelphia, Pa., inclosing one dollar and a half and stating that it is a subscription to their magazine would be unusually puzzling; for, in the first place, that company publishes three magazines and, in the second place, the company would have no means of knowing just when the subscription should begin. A bookseller ordering fifty copies of Everyman's Library would puzzle the E. P. Dutton Co., for there are more than six hundred volumes included in that Library and there are two special bindings.

The letter ordering goods should contain the following information stated clearly and definitely.

1. The name and address of the person ordering goods. If the writer lives in a city, the street and

number should be clearly indicated. Furthermore, the writer ought to sign his name in full, if he is not using stationery with a printed letterhead.

2. If goods are to be charged, one should clearly state the fact, giving the charge name and address. In a first order, in case a person wishes goods charged, he should inclose satisfactory references as to his financial standing. If a remittance is inclosed to cover the order, the customer should mention the fact, stating (*a*) the kind of remittance (check, draft, money order, etc.); (*b*) the exact sum remitted.

3. The article ordered should be accurately indicated. If a number of articles is ordered, the writer should place the names in an itemized list. Each separate item should occupy a line by itself and each of these items should begin at the paragraph margin at which the first item began. This arrangement not merely presents a pleasing businesslike appearance, but also facilitates the task of filling and checking up the order.

Each item should contain necessary statements of quantities, sizes, shapes, styles, figures, or measurements. If the order is taken from a catalogue, the number and date of the catalogue should be quoted.

4. Directions as to how the goods are to be sent should be included. If you order by freight, state the railroad route or steamship line. If you order by express, state the company; if your express address differs from your mail address, that fact should be mentioned.

If you repeat or duplicate an order, you should make the second letter as concrete and explicit as the first.

Re-state your order; for the original may have been lost, mislaid, or gone astray, and a simple reference to it might mean nothing to the recipient. Thus, to say, "Kindly attend to my order of June 7," would mean little or nothing if that order had not been received. Or again to write, "Duplicate our order of May 20," may mean loss of time, for it requires the looking up of your previous order.

84 Elm St.,
Cincinnati, Ohio,
January 11, 1917.

Houghton Mifflin Co.,
4 Park St.,
Boston, Mass.

Gentlemen:

Kindly send me the following volumes in the Cambridge Edition:

Browning, Half calf,	$5.00
Shakespeare, Half morocco,	6.00
Shelley, Tree calf,	6.50
Wordsworth, Full levant,	7.50
Keats, Tree calf,	6.50
Tennyson, Half calf,	5.00
Byron, Full levant	7.50
Scott, Full levant,	7.50

I am inclosing a check for $52.62, which covers the cost of the books plus the postage charge of 14¢ a volume.

Very truly yours,

Silas Marner West

A. F. KELMER J. G. HUTCHISON

KELMER & HUTCHISON

General Furniture Dealers

Wheeling, W. Va., Apr. 3, 1918.

The Redwood Furniture Co.,
281–289 Western Ave.,
Chicago, Ill.

Gentlemen:

Please send as soon as possible to the above address the following goods, as listed in your current spring catalogue:

25 Brass Beds	#212
18 Fumed Oak Rocking Chairs	# 38
60 " " Dining Chairs	# 55
12 Mission Parlor Sets	# 72a
6 Mahogany Davenports	# 43

Kindly make the shipment by B. & O. fast freight, and charge the cost to our account.

Very truly yours,
Kelmer & Hutchison,
Per S. G. R.

All orders should be speedily acknowledged by the recipient. Such an acknowledgment indicates that the order has been received and will be given prompt attention. If the order cannot be filled immediately, a letter of acknowledgment offers an opportunity to state the reasons therefor.

THE REDWOOD FURNITURE CO.

281–289 Western Ave.

Chicago, Ill., Apr. 5, 1918.

Messrs. Kelmer & Hutchison,
Wheeling, W. Va.

Gentlemen:

Your order of April 3 has been received and has been given prompt attention. The goods were shipped this morning according to your directions and they have been charged to your account. We trust they will reach you promptly.

Very truly yours,
THE REDWOOD FURNITURE CO.,
J. S. Hartmann,
Manager

Exercise 148. — Written

1. Make out the statement for the shipment of furniture to Kelmer & Hutchison. (In most cases, such a statement is sent out on the first business day of the month following the shipment.)

2. Write the letter of Kelmer & Hutchison, inclosing check to cover the amount of the statement rendered. (See exercise 1.)

3. Order by telegraph from the Macmillan Company for your dramatic society, six copies of Clyde Fitch's *Girl with the Green Eyes.* Guarantee payment by stating that the books are to be sent by express, C.O.D. (C.O.D. is counted as one word in a telegram.) Dictate a letter to the Macmillan Company, asking for the right of performing the play. Dictate the reply of the Macmillan Company. Compose a form letter (see text, pages 358–359) to be sent to the alumni and former members of the dramatic

society to induce them to attend the performance of *The Girl with the Green Eyes.*

4. Write a letter to Helmer Brothers, Philadelphia, Pa., ordering 200 doz. towels patterned on No. 25 of the samples which they sent you. Specify that you will take the towels provided they will extend you three months' credit. Give full shipping directions.

5. Messrs. Thompson & Fetter, 317 Main St., Omaha, Neb., order from Cluett, Peabody & Co., New York, N. Y., the following: 6 doz. Collars, Arrow Brand, Belmont style, size 14; 6 doz. Collars, Arrow Brand, Devon style, size $14\frac{1}{2}$; 4 doz. Collars, Arrow Brand, Belmont style, size 15; 3 doz. Collars, Arrow Brand, Standish style, size $15\frac{1}{2}$. They request that the goods be sent by Adams Express and that the cost be charged to their account.

6. Write Cluett, Peabody & Co.'s acknowledgment of the preceding order.

7. Write Cluett, Peabody & Co.'s statement.

8. Dictate Thompson & Fetter's letter inclosing statement and check to cover the amount of the statement.

9. You have the agency in your school for the sale of banners, armbands, fobs, stationery, and pins made by a Boston house. Write the order representing your selling efforts during the month of September. Write the check covering the amount of your sale. Dictate the reply of the Boston house.

4. Letters Containing Inclosures. — Letters containing inclosures should make specific reference to what is inclosed.

If the inclosure is a remittance, the letter should state the nature of the remittance (check, draft, money order, etc.), the exact amount, and especially how it is to be applied.

Whether the inclosure is an invoice, that is, an itemized bill, or a letter of recommendation, or a receipt, or what not, — direct mention of it should be made in the body of the letter.

At the lower left-hand side of the letter is frequently written *Inclosure*, or *Enclosure*, sometimes abbreviated *Inc.*, or *Enc.* In case of more than one inclosure, the number of inclosures is indicated; as, *2 Inclosures* or *1 Enc.*, etc.

NOTE: The student should familiarize himself with the general forms of remittance which are discussed under *Banks and Banking Forms*, Chapter XVIII; such as, the check, the certified check, the cashier's check, and the bank draft.

Remittances may also be made by registered letter, postal money order, and express money order. Of course, actual currency may be inclosed, but the person who does so is taking a large risk and using unbusinesslike methods.

Montclair, N. J., Feb. 15, 1918.

Messrs. Pell & Brooks,
23 Broad Street,
Nashville, Tenn.

Gentlemen:

We are inclosing a New York bank draft, drawn in our favor, and indorsed to you, for $231.27, in payment of your

invoice dated February 10. You will observe that we have taken advantage of 2% discount for cash within 30 days.

Very truly yours,

S. M. Hopkins

Inclosure [1]

Exercise 149. — Written

1. Write a letter to the Sandusky Furniture Co., Sandusky, Ohio, inclosing a New York draft for $63.55, in settlement of your account with them.

2. Write a letter to The Harvard Trust Co., Cambridge, Mass., in which you inclose the following for deposit: T. W. Mason's check drawn in your favor on the Union National Bank of Cleveland, $62; a bank draft on the National Bank of Commerce, New York, drawn in favor of C. A. Hall, by J. A. Clark, Cashier of The Merchants Bank, Shenandoah, Pa., and indorsed by C. A. Hall to you, $135; E. S. Mansfield's check, drawn to the order of Ira Williams and by Williams indorsed to you, on The Union Trust Co., Springfield, Mass., $25.

3. Write a letter inclosing an itemized bill for purchases by F. B. Tallwood amounting to $33.

4. Write Tallwood's letter inclosing payment.

5. Write a letter inclosing a letter of recommendation and a letter of introduction for your friend, W. S. Kennedy, now in Buffalo and about to go to Ithaca, N. Y.

[1] The spelling *enclosure* is used by some firms. Both the *en-* and *in-* spellings are accepted. The employee should consistently follow the practice of the firm which employs him.

6. Write a letter from Maxwell Book Co., Oswego, N. Y., to yourself, inclosing sample pages of their new books on business opportunities, a booklet entitled "Business and the Business Book," and a printed firm-addressed envelope for reply.

5. Letters Requesting Extension of Time. — Sometimes a debtor may find temporary difficulty in meeting a bill at the time due. In order to show his desire to be punctual and in order to gain the good graces of his creditor, he should make a request for an extension of time prior to the date when the payment is required. It is usually well to give the reason for failure of payment, and it is always businesslike to state the date at which the payment may be expected.

Hot Springs, Ark., May 25, 1917.

Mr. E. G. Barnes,
Macon, Ga.

Dear Sir:

I should appreciate an extension of two weeks for the payment of my bill of $136.28, due June 1. During this past week my store was damaged by fire and, as a consequence, I have been forced to close shop until matters of insurance can be adjusted.

Very truly yours,

Andrew Hawkins

Preliminary work:

Analyze each problem. Write down what is known to you; what is unknown. Decide what must be known to meet the purpose of the exercise. Make an

outline, determining upon the most effective order of presenting the various necessary facts. Then write or dictate the letter as the assignment may require.

Exercise 150. — Written

1. A. L. Carter, your employer, has a bill of $328, due Greenfall Wholesale Grocery Co., Minneapolis, Minn., within two weeks. Slack business in your town has made it necessary to ask for an extension of time. Write the letter.

2. Write a letter to your physician requesting an extension of time before settling your account.

3. Write a letter asking for an extension of sixty days because of a serious strike which has affected your construction business.

4. You expected to be able to meet an obligation with money due you from a cousin who has been laid off from work on account of a serious depression in his particular business, due to the war. Write the cousin's letter. Write your letter to your creditor.

5. E. W. Holmes, your employer, owns a dairy farm in Amherst, Mass. The interest on a mortgage due the Fifth National Bank of Springfield, Mass., falls due on May 1, 1919. On April 4, an infectious cattle disease attacks much of his live stock, preventing him from engaging in business for three weeks. Write his letter.

6. You discover on Aug. 25, 1919, that in all probability you will be unable, on account of illness, to meet your entire obligation of $60 due Sept. 1, 1919. Dictate a letter to Frank W. Whitney, your creditor,

asking for a two months' extension and inclosing a check for $45.

6. Letters Requesting Payment. — Letters requesting payment may be written either to refuse to grant an extension of time or to insist upon payment within a designated time. Whatever the object, such letters should always be polite but firm.

If the letter is written with the purpose of refusing further time for payment, it should state in convincing language why such a favor seems impossible. Such a letter is likely not only to bring the payment promptly but also to retain a desirable customer.

BRENDLE & WATKINS
Wholesale Druggists
Baltimore, Md.

Nov. 23, 1917.

Mr. L. S. Perkins,
Brattleboro, Vt.

Dear Sir:

We have received your letter of November 21st, requesting an extension of time for the payment of your account due December 1.

As it requires a long time to get our goods ready for the market, and as the profit on our commodities is based on the narrowest of margins, we feel that all accounts must be settled when due; hence our regulation of a limited thirty days' credit to all customers. If we could make any exception to our rule, we should be pleased to extend our period of credit to a customer of your excellent standing.

We regret, however, that we are forced to ask you to

make your remittance not later than December 6. We make this request with the full conviction that a firm of your high rating will be able to secure a loan readily from one of your local banks.

Very truly yours,

Brendle & Watkins,
per A. F. B.

Many customers are quick to buy but slow to pay; and yet their patronage is worth retaining. Therefore, the dealer must be tactful in the methods to which he resorts for collection. He must exert real diplomacy and careful discrimination in the case of each dilatory customer. He must exert every effort to find out which customers are merely slow and which are probably dishonest. With respect to the first class, he must endeavor to write a letter that will not irritate a customer to the point of discontinuing his purchases. With respect to the "dead-beat" class, he must write a letter which shows plainly that drastic measures — in short, legal procedure — will be enforced, if the payment is not forthcoming.

Sometimes with a customer slow to pay, a series of letters is necessary. Here are some suggestions as to their general contents.

1. A letter calling attention to the overdue account, and assuming that perhaps the failure of settlement was an oversight. To this should be added something to indicate that you value his trade. Above all, such a letter should be not curt, but cordial; should in no

way imply doubt as to the business honesty of your customer.

2. A letter slightly more firm in tone, and yet with no implication of irritation or doubt, should follow the previous letter, provided no answer has been received. It gives the customer an opportunity to pay quickly or to offer an explanation.

3. A letter insistent in tone, requesting the payment by a specified time. While no mention of law is made, the letter should be so phrased that the customer will "read between the lines" that your next recourse will be to law in event of further silence on his part.

4. If necessary, a letter stating that if the account is not settled by a certain date, it will be placed in the hands of your lawyer for collection. When it is necessary to write such a letter, it is more than likely your customer is not worth retaining.

THE PHIPPS PRINTING CO.

South Bend, Ind., Nov. 28, 1919.

Mr. G. F. Storm,
112 Lake Street,
Fort Wayne, Ind.

Dear Sir:

Probably the approach of the holiday season has been responsible for your failure to settle your account to date, the statement of which was mailed you Sept. 28. We are inclosing a duplicate invoice in order to facilitate your reply.

We hope that your order of display advertisements, which we sent you Sept. 15, is satisfactory, and will be of material advantage to you in your business at this time.

We are now having engraved some very excellent cuts and, when they are finished, we shall be pleased to send you at your request some specimen printings from them. We believe they will be unusually helpful in rendering attractive, display advertising for winter sales.

Very truly yours,
The Phipps Printing Co.

THE PHIPPS PRINTING CO.

South Bend, Ind., Dec. 8, 1919.

Mr. G. F. Storm,
112 Lake St.,
Fort Wayne, Ind.

Dear Sir:

Ten days ago we called your attention to your overdue account, but thus far we have received no response. We hope that you will be able to make a remittance before the Christmas holidays.

We are glad to say that the engraved cuts referred to in our letter of Nov. 28 are now completed. We shall be pleased to send you several specimen printings from them, at your request.

Very truly yours,
The Phipps Printing Co.

THE PHIPPS PRINTING CO.

South Bend, Ind., Dec. 28, 1919.

Mr. G. F. Storm,
112 Lake St.,
Fort Wayne, Ind.

Dear Sir:

Our previous letters to you regarding your account have remained unanswered. We find it hard to believe that this

neglect can be intentional on your part, and yet we are at a loss to understand your failure to give us any satisfaction.

We must insist that the account be settled by the 2d prox., for we do not desire to carry it after that time.

Very truly yours,

The Phipps Printing Co.

THE PHIPPS PRINTING CO.

South Bend, Ind., Jan. 4, 1920.

Mr. G. F. Storm,
112 Lake St.,
Fort Wayne, Ind.

Dear Sir:

We regret that we are forced again to call your attention to your account long past due. We believe that further delay is not only unwarranted but also unbusinesslike and, therefore, unless we receive payment in full by the 10th inst., we will turn the account over to our lawyer for collection.

Very truly yours,

The Phipps Printing Co.

Exercise 151.— Written

1. You have sent two statements to James H. Redmond. Write the first letter requesting payment. (See the pupil letter, Chapter XIV, page 293.)

2. To Frank R. Winslow, who has the reputation of being "slow but good," you have sent three statements. You are confident of his good intentions and therefore you wish merely to bring the account before him in a more forceful way than by another statement. Write the letter.

3. John R. Willoughby, who has needed much urging in settling a previous bill, is showing the same tardy attitude in meeting his second account. You have sent two statements and one letter. Write him the second request for payment.

4. Mr. Willoughby continues to delay. Write the third letter.

5. You are convinced from your former experience with Mr. Willoughby and from his ignoring your three letters that he pays only when forced to and so you conclude to put the statement into the hands of a collection agency [1] without further delay. Write the letter informing him of your intention to take this step.

7. Letters Answering Complaints. — The best business man tries to keep his customer satisfied. He knows that in the course of human affairs misunderstandings are bound to arise from time to time and that to every business occasionally will come letters of complaint. That a customer happens to lose his head is no reason why a business man should lose his temper in replying.

Once more the business man — and when we say *business man* we mean either a member of the firm or any of its representatives — is called upon to be a diplomat. The tactful, courteous

[1] Some business houses prefer to give their delinquent accounts into the hands of a collection agency. Such an agency by means of follow-up letters often secures the desired results without going to law.

reply will go far towards avoiding a possible breach between dealer and customer.

Very often a wrathful letter from a customer sorely tempts the business man to make a correspondingly sarcastic answer. But the Biblical proverb, "A soft answer turneth away wrath, but grievous words stir up anger," is eloquently true in such a situation. The letter that ignores discourtesy on the part of the customer, that attempts to see the trouble from the customer's angle, and that tries to smooth out misunderstandings, is the letter bound to bring finally a reaction in the writer's favor. An even-tempered letter written in a calm, cool-headed manner reflects the dignity and the self-respect of its writer. Marshall Field's adage: "The customer is always right" is worth believing, in dealing with letters of complaint.

It is well, furthermore, to remember that what has been written in bitterness is hard to forget or forgive. The curt response merely adds oil to the flames of dissatisfaction; it probably means the direct loss of one customer's patronage, and, because of his ill-will, may be the indirect cause of losing the patronage of others.

Very often, too, the customer is justified in his complaint, if not in his method of making it. The business man should manifest a willingness to investigate; indeed, he should go further, and indicate an eagerness to correct any mistakes and a desire to retain the good will of the customer.

Tact in time saves trade; tact all the time builds business.

One customer, having received a shipment of chinaware bought at a special bargain, finds among the contents several dishes broken and several cups and saucers nicked. In an angry letter he writes inquiring whether he is supposed to use broken china and whether it is the policy of the firm to sell only damaged goods at bargain prices. He plainly states that he has received goods deliberately misrepresented. The following reply illustrates how his letter of complaint might be answered.

Dear Sir:

Your letter of November 16, regarding the unsatisfactory condition in which some of our last shipment of chinaware reached you, has just been received. We regret that several of the pieces were damaged, for we realize that you may have been thereby greatly inconvenienced in getting your Christmas stock ready. Upon investigation we have found that, because of the rush of orders during our special bargain sale, our head packer was forced to hire temporary assistants. It is probable that the damage was due to their carelessness and inexperience in packing.

However, if you will be kind enough to make an exact list of the articles damaged, we shall be not only willing but also glad to replace them immediately to your satisfaction. It has always been the policy of this firm to deliver goods which are precisely as advertised. We hope that you will take the opportunity of allowing us to sustain our policy with respect to your House.

Very truly yours,

Exercise 152. — Oral and Written

Discuss first in class the attitude which you are going to assume in answering each of the following complaints. In order to make your reply both courteous and exact, write the letter of complaint as well as the answer.

1. The Williams Automatic Gun Co., Charlottesville, N. Y., receives a letter from a local dealer, claiming that he has been overcharged for his recent order. Investigation shows that the price of manufacture has been advanced since his *former* order was placed.

2. The Telephone Company receives a letter from one of its patrons insisting on the immediate removal of the telephone on the ground that he has been twice overcharged for long-distance calls which he has made.

3. A customer living in the far West angrily writes to an Eastern concern inquiring why the goods ordered by him two weeks before, have failed to reach him. His goods have, as a matter of fact, been sent by freight, and he has obviously neglected to allow three or four weeks for the goods to reach their destination.

4. Your landlord lives in the country, about forty miles away. He has promised to concrete your cellar and has informed you that he has given the order to H. E. Wells & Co. of your town. About three days after this promise is made, a wagon load of sand is dumped in your back yard. Two weeks later you write to complain of the delay, the condition of the yard, and of the cellar. Write also the landlord's letter of inquiry and complaint to H. E. Wells & Co.

Exercise 153. — Oral

Answer these telephone complaints from customers.

3. Four o'clock in the afternoon; early morning order from the market not yet delivered.

2. Milk and cream turned; this has been the condition for the past three days; a threat to change.

3. Laundry not satisfactory; collars badly ironed, shirt torn. What reparation can be made?

4. Mahogany chest of drawers has sprung apart. Maker is informed and promises to come to examine the damaged piece of furniture. Rush of orders prevents his coming and so he sends an assistant. Customer insists upon the maker's attending to the job. Answer her demand.

8. Form and Sales Letters. — Of necessity, large business houses have a heavy correspondence. To write a personal answer to every letter received would make vast inroads on time needed for more important considerations or would require an immense increase in the clerical force. Therefore, the form letter has come to be a big asset in business, for, as we shall see, it serves numerous purposes.

There is the form letter which can be mailed in response to inquiries which because of their nature can be answered by a general letter. Such a letter is usually printed in typewriter type and needs merely the insertion of the inquirer's address for response. Some firms have numerous form letters framed to answer the various general needs which may arise. When an inquiry comes in, the

proper form letter for reply is dispatched as an answer.

Form letters are valuable for general announcements, such as new rates of discount, changes of address, changes in partnership, instructions to local agents, general announcements, etc.

Form letters are especially useful for advertising and for making sales. These letters require much care and study in their preparation. The writer must try to keep in mind those whom the letter will probably interest. He must give the letter the personal touch that is likely to appeal to its reader. He must study how to arouse interest at the outset and how to present the subsequent material in a convincing manner. He must make sure that his letter does not sound "cheap"; he must also avoid worn-out phrases. After the value of the article mentioned has been described, he must be able to persuade the reader that it is to his particular advantage to possess that article. He should include some particular inducement for buying it.

Very often some inclosure in the form of a reply postal, an order blank, an addressed envelope, a money order application, a coupon, etc., accompanies the form letter.

The form letter itself may often stimulate action by announcing special terms, an introductory cut price. Such announcements as free trial offers, easy payments, and the like, frequently bring desired results.

Form letters are sometimes used to request payment by reminding the customer of a bill overdue. Letters so designed should be as impersonal as possible. Some business houses use a form card to acknowledge the receipt of a remittance.

A series of form letters is sometimes used in an advertising campaign. Each of these, called a "follow-up" letter, is used to refer to and develop the ideas in the letter which has preceded. Such a series often brings results in cases where a single letter might be overlooked or ignored.

Read the following form letter composed by a high school student and used by the firm for which he works in the afternoon. To whom would such a letter be sent? What is its purpose? What is the purpose of each paragraph? Account for the order of points selected.

THE HOLDEN PATENT BOOK COVER CO.

SPRINGFIELD, MASSACHUSETTS

November, 1918.

Dear Sir:

Are you forced to practice economy? Then what we have to say is of vital importance to you, for it is designed to alleviate your troubles.

Perhaps you are coerced by certain circumstances to reduce to a minimum your expenditures; perhaps you advocate (and rightfully) economy in the public departments under your jurisdiction. But are you wisely and consistently practicing it?

You have probably been impeded by the enormous but inevitable textbook expense; and concluded that, being the largest, it should be reduced first. Accordingly, you desired to lower this expense by purchasing cheaper sets of books in place of the more expensive ones you had been using. The textbook account was lowered, truly, but is that economy? Does it display a "frugal and judicious use" of the taxpayers' money? You have just what you paid for — nothing more and nothing better.

Now, here is our point. Would it not have been much better had you lengthened the lives of the expensive books already in use, and thereby necessitated the purchase of only half as many new ones? Impossible, you say? Then you have never heard of the Holden System of Preserving Books. Let us explain it and its use.

Here you have a book entirely torn from its back and contemplate discarding it. With the Holden "T" Back Binder, you can rebind it so that it will be even stronger than when new! A binding partially broken, or a loose leaf, can be repaired by means of the Holden Perfect Self Binders. Here is a torn leaf which the Holden Transparent Adhesive Paper will repair in a jiffy. And coming to the cover, — how nice it is to clothe it in a clean, brown, germ and waterproof jacket, one which will last a full school year; and best of all, will take upon itself all of the filth and wear of that usage. As a result, you have a textbook which may safely be used for another term, — and if you had practiced the Holden System when you first purchased the book, its life could have been lengthened two or three years. The cost is trivial, as the inclosed circulars prove. Is this not true economy?

We do not advocate a new or untried thing. We have been in the business forty-four years, and supply thousands of school boards with our goods, among them those of New York, Philadelphia, Harrisburg, Omaha, Duluth, and Spring-

field. Any one of these discerning boards heartily indorses our system and considers it indispensable. We are prepared to furnish any number of bona fide testimonials. However, as the Japanese say, a look is worth a thousand words. Give our articles a most exacting trial, and see for yourself why we have been in the business so long.

So sure are we that our goods are all we claim them to be that we are willing to make you this offer. We will send you, free of charge, an assortment of our Book Covers and a Combination Outfit of our Repairing Materials, on condition that you give them a fair trial in your schools. Compare results; make exacting tests — you owe it to the taxpayers — and we know that you will be surprised at the results.

Return us this letter and receive by return mail, free of all charges whatsoever, the trial order mentioned above. Remember, it is to your advantage.

Yours for efficiency,
The Holden Patent Book Cover Co.

The following letter also was designed and composed by a high school pupil. Apply the test questions found on pages 288–289, and criticize the work from the standpoint of ease and effectiveness.

THE
WATERBURY ADVERTISING CO.
The "*Tiffany*" of Advertising

Springfield, Mass.,
October 28, 1918.

Dear Sir:

The old adage — "A chain is no stronger than its weakest link" — is quite true. The same adage applies to adver-

tising, for that is the link that connects the manufacturer and the buyer. Thus we see its importance.

Advertising looks simple from the outside. So does peanut vending.

But the push cart business has its intricacies which make Tony a master, and the rest of us novices.

Our method of advertising is to deal lightly with the subject, yet forcibly; not to sacrifice the convincing for the pleasantries, but to use the lighter vein as a surface to make the forceful arguments acceptable.

A snappy, forceful advertisement like this, will win the way to the busiest business man's attention.

We want you to know us.

It might be useful to you.

Very truly yours,
Ralph E. Waterbury, *President*

The following form card is used by a large New York firm to acknowledge the receipt of a remittance. It is pasted on a blotter and hence serves as an advertisement as well as an acknowledgment.

> We beg you to accept our thanks for your remittance, for which we inclose receipted statement. We trust we may be favored with your continued patronage.

Exercise 154.

Make a collection of such cards. Note the purpose of each. Discuss each as to the message it conveys, its value as a work in commercial design, and its use as bookmark, blotter, calendar card, etc.

Exercise 155. — Written

1. Write a form letter announcing a spring opening in a millinery store.

2. Write a form letter of an argumentative type for a trust company, advising the customer to make a will that will require his estate to be managed by a trust company. Show the advantages of having such a company act as executor or trustee compared with an individual — (*a*) the management is continuous and not interrupted by death or disability; (*b*) investments are in the hands of an able and experienced committee; (*c*) the heirs are protected by the resources of a trust company.

3. Write a sales letter to bring before the public the advantages of a particular globe for electric lighting.

4. Write a sales letter to advertise the advantages of a motor car. (Choose one with which you are thoroughly familiar.)

5. Write a letter to advertise the..... Dictionary.

6. Design and write a form letter to advertise a boys' camp.

7. If you are working for any firm on Saturdays or after school hours, study the uses of a commodity which you have to sell. Think of all the favorable characteristics that you can offer in behalf of this particular commodity. Arrange your ideas so as to win gradually the interest of your correspondent to the realization that he needs your goods and no other. Write such a letter.

8. Write a form letter making a free trial offer.
9. Write a letter offering introductory cut prices.
10. Write a letter to accompany a style book designed to advertise a certain make of shoes.

With the growth of modern charity organizations, and of schools founded for the purpose of training the young to be industrially efficient, a form letter has developed, designed to appeal to the philanthropic spirit of many citizens in every community. Such letters usually (*a*) thank the addressee (if he is an old contributor) for past favors, (*b*) state the present condition and plans of the institution, and (*c*) make the appeal for continued help. The inclosures in such letters vary greatly: sometimes plain printed envelopes bearing the address to which the money is to be sent; sometimes stamped envelopes; sometimes contribution cards and envelopes to fit; sometimes pictures of the people helped, the institutional plants in the course of construction, etc.; and sometimes blotting cards stating the principles upon which the organization is developing.

Exercise 156. — Oral

Analyze the following letter. What is the main purpose? What is the purpose of each paragraph? Discuss the business methods of running this institution. Are they such as will appeal to the average man of business?

WILLIAMS ACADEMY

Wellsboro, Pa.

December 19, 1918.

Dear Mrs. Mallary:

I know that your hands must have been more than full during this distressing year, and so I have purposely refrained from asking you hitherto to remember Williams Academy this year among your benevolences. But pressing obligations have soon to be met and, therefore, we shall be very grateful to you if you can send us a gift, no matter how small.

The school is proceeding very satisfactorily along the lines of high scholarship and practical training for efficient living. The farm has yielded an actual profit over its running expenses, besides giving the boys excellent practice and furnishing the boarding department with fresh milk, eggs, fowls, and vegetables. The girls of the Domestic Arts Department have put up a large quantity of preserves and, in addition, they have made twenty-eight pairs of curtains for the dormitories. The boys of the Mechanic Arts course have constructed simple furniture for the school. Three meals a day are prepared by the boarding department for a total cost of thirty-four cents per person, thus saving the Academy a considerable amount over the previous plan when a capable housewife was given $3.50 a week per head.

In these and other ways Williams Academy has been doing its best to keep down expenses; yet you will understand that it is obliged to ask for some help. Will you be good enough to send us such amount as it may be in your power to give us at this time?

Sincerely yours,

Clifton O. Page

Exercise 157. — Oral

Criticise the following card. What is its purpose? How would the analysis of modern philanthropy recommend itself to a prospective contributor? What is the effect of the balanced construction?

This is a blotter — let its message sink in.

MODERN PHILANTHROPY

WHAT IT DOES NOT *AND WHAT IT* DOES

It does not merely *treat the symptoms.*

It does not simply *give alms and pass on.*

It does not confine its efforts to *present needs.*

It does not dole out *inadequate* and purely *temporary* relief.

It aims to *cure the disease.*

It follows up the gift with *personal service.*

It *builds for the future,* while caring for the present.

It works out a plan for *permanent betterment* and stands ready to *carry the plan through.*

MODERN PHILANTHROPY IS COMMON-SENSE PHILANTHROPY

THE FEDERATED CHARITIES OF BALTIMORE

Exercise 158. — Written

1. Study the work of any charity organization in your town. Write a suitable letter of appeal which will outline the activities and needs of the institution.

2. Write a letter of appeal for an industrial institution designed to meet the needs of children in the mountain districts of Tennessee.

3. Study the work of The American Civic Association, The Consumers' League, The American Indian League, and similar organizations. Investigate the needs of any one of them. Write a letter of appeal to cover the condition to be improved.

4. Plan and write an inclosure for letter 1; for letter 2.

9. Telegrams, Night Letters, Cablegrams. — The telegram or cablegram is really an abbreviated letter. But because of its brevity, it must be absolutely clear. In day telegrams, ten words are sent at a fixed rate; in night letters (telegrams to be sent after 6 p.m.), fifty words are sent for the same rate as the day telegram of ten words. For each additional word in a telegram or a night letter an extra charge is made.

In a telegram only the words of a message are counted. In a cablegram the name, address, and signature are also included. In these messages, figures, names of towns, villages, territories, states, abbreviations of weights and measures, initials, surnames of persons, decimal points, punctuation marks, the suffixes *st*, *d*, *th* added to ordinal numerals, — are each counted as one word.

Exercise 159. — Oral Discussion

1. What is the advantage of the telegram over the long distance telephone message? of the long distance message over the telegram?

2. What is the present day arrangement with various telephone systems for securing an instantaneous delivery of a telegraphic message?

3. How may the telephone be used in sending a telegram?

4. How are telegraphic messages paid for when they are sent over the telephone?

Exercise 160. — Investigations

1. Find the rate of telephoning from your home to Chicago, to New York, to Boston, to San Francisco.

2. Condense letter, Chapter XIX, page 342, for a telegraphic message. Get rates for sending it from your town: (*a*) by telegraph; (*b*) by long distance telephone.

3. What is the extent of the use of the night letter in business?

4. Explain the code system in sending messages. (Consult the "ABC Code.")

5. Define *telecard*, *teletape*, *telepost*.

6. What is the method of telegraphing money? Work out the rates for sending $50 from your town to a definite city.

7. What is the method of cabling money? Work out the rate of sending $200 from your town to London, England.

Exercise 161. — Written

1. You wish your father to meet you. Telegraph him definitely so that he can not mistake time, train, or station. Limit to ten words. Write out all figures.

2. An accident has happened on your train. You wish to relieve your family of any anxiety should they

hear of the disaster. Write the telegram. Limit to ten words.

3. Send a telegram to your Congressman asking him to vote for Bill No. . . . . , which is now before the House.

4. Follow the telegram in 3 by a night letter giving reasons for wishing the aforesaid bill to pass.

5. Condense for a telegraphic message Silas Marner West's order, Chapter XIX, page 341.

Exercise 162. — Written Review

1. Write to C. E. Hayes, 23 Taylor St., Worcester, Mass., ordering 1 doz. 8 amp. 600 v. socket fuses; $\frac{1}{3}$ doz. 60 amp. 250 v. socket fuses. State method of sending and method of settling account.

2. Order from the Library Bureau, Springfield, Mass., "1000 pockets as per sample; 1000 cards do." State how you wish them sent, terms, etc.

3. Order, to be sent by fast freight, the following: 2 doz. half round needle files; 1 doz. pairs selected scissors; 2 gro. $\frac{7}{8}''$ #10 screws; 2 gro. $1\frac{1}{4}''$ #9 screws; 1 gro. $1\frac{1}{4}''$ #13 screws; 1 lb. each (bulk) 3 oz., 6 oz. tacks; 1 ream #1 sand paper.

4. Order from Hampden Lumber Co., Milan, N. Y., to be sent by freight, 200 ft. 2″ rough sycamore; 150 ft. $\frac{7}{8}''$ pine shelving; 200 ft. 1″ #1 whitewood, rough, 10 to 12″ side.

5. Write to Wadsworth, Howland & Co., Liberty, Pa., for: 10 lbs. light colored molding glue; 2 1″ shellac brushes; 1 pt. asphaltum; 2 doz. tubes Crimson Lake oil paint; 2 doz. tubes Crimson Lake water color. Request that the shipment be made by express C. O. D.

6. Write a letter of application to Brown, Rice & Hallett, attorneys, 218 15th St., N. W., Washington, D. C., for a position as stenographer and typewriter.

7. Write a letter from Brown, Rice & Hallett, accepting the foregoing application conditionally.

8. You are engaged in the hardware business. Order from George White & Co., 195–199 St. Clair St., Cleveland, Ohio, ten different kinds of articles for your store. Make your own terms and say how goods shall be shipped.

9. Reply for George White & Co.

10. Close the above transaction by making out all necessary papers.

11. You are in the dry goods business. Order from Pancroft, Perth & Co., 297 Madison Avenue, New York City, ten different kinds of silk for your silk department.

12. Reply for Pancroft, Perth & Co., giving terms and saying how goods have been shipped.

13. Close the above transaction.

14. You desire to open a retail hardware store in Schenectady, N. Y. Write to the Cleveland Hardware Co., 123 Seneca St., Cleveland, Ohio, asking for three months' credit on an inclosed order for goods. Mention fact and give references which will induce the company to comply with your request.

15. Write a reply to the foregoing from the Cleveland Hardware Co., saying that the goods have been shipped, giving particulars of shipment, and inclosing invoice. State when your commercial traveler will call, and refer customer to branch house in Baltimore which will fill small orders needing immediate attention.

Chapter XX

SCIENTIFIC AND TECHNICAL DESCRIPTION: SPECIFICATIONS

1. The Purpose of the Specification.[1] — Specifications are written by architects to accompany drawings, by real estate dealers to describe property, by manufacturers to explain the construction of commodities, by inventors to make clear their inventions, and by a countless number of persons engaged in those business pursuits that require a very detailed specific description of the articles manufactured, ordered, or sold. Such descriptions are usually supplemented by diagrams to aid the reader in the interpretation of the text.

2. Scientific and Literary Description Distinguished. — To realize fully the difference between scientific and literary description, compare the following:

THE AEROPLANE

My sinews are supple as steel,
A motor athrob is my heart.
I thrill to its beating, I feel
The lift of the air as I start.
With a swirl and a rush, I upwheel
To stab the steep sky like a dart.

[1] It is also spoken of as *technical description, technical exposition, scientific description, scientific exposition.*

For speed and for strength am I made,
Yet fragile and frail is my form;
My framework is buttressed and stayed
To shoulder the stress of the storm.
I war with the winds unafraid,
Afloat over perils aswarm.

Swift soaring I tower and stoop,
I hang like a haggard at view;
A touch, and my planes will adroop,
I fall as a bolt from the blue.
I swerve on a sudden, I swoop,
And slide up the airways anew.

* * * * * *

I climb for a glimpse of the dawn,
I hold back the sunset at will,
A star 'mid the stars I am borne,
I hunt the moon over the hill.
At even, at midnight, at morn,
I float and I flutter my fill.

These things are all mine to enjoy,
Not mine is the praise or the plan.
The strength of the winds I employ,
My flight is a continent's span,
Yet I am but a weapon, a toy,
My maker and master is man.

Behold! I am born of his brain,
His thought is the father of me.
Tho Daedalus labored in vain,
And Icarus plunged to the sea,
To man came the vision again,
The dream that was greater than he.

* * * * * *

FRANCIS MEDHURST

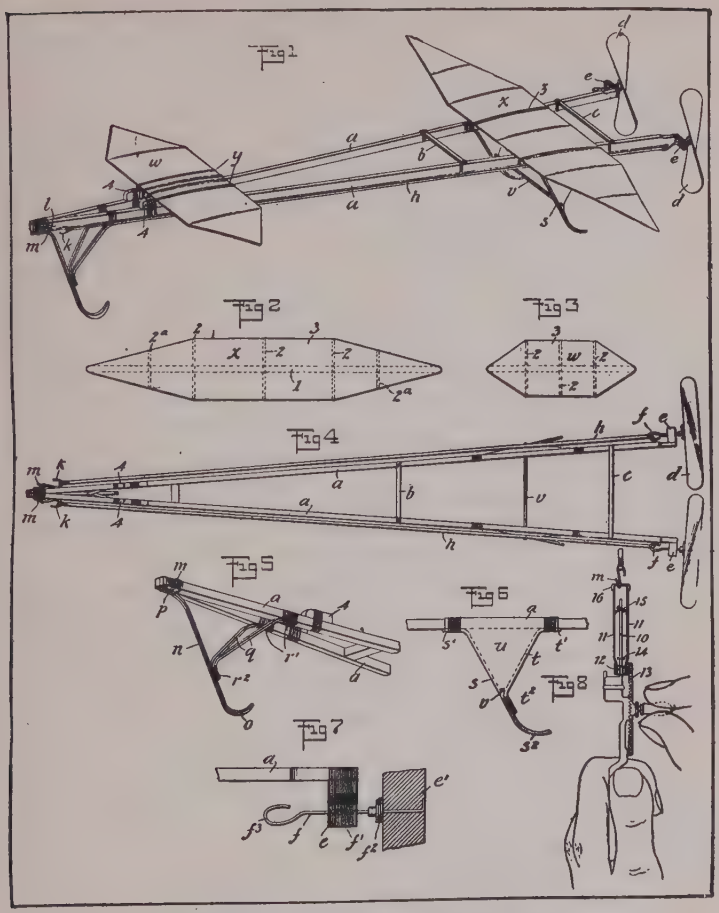
HOW TO MAKE A MODEL AEROPLANE

The rivalry among boys in the building of safe, stable models is so keen that model-flying contests are held from time to time in various parts of the country, notably at Van Cortlandt Park, New York City. The amount of interest that is aroused is impressive to the man who is unfamiliar with the spread of the model-making movement among boys. The feats accomplished by the models are indeed remarkable. One of them, devised by the writer of this article, has flown for a distance of 1,691 feet, driven only by rubber bands. The model which is here illustrated is built along somewhat similar lines, and will fly for about 700 feet. A boy of an experimental turn of mind can supply it with supporting surfaces of different size and shape, and probably increase its flying range considerably. At all events, the possibilities for experimenting, if the boy who makes this aeroplane is of an inquiring turn, are almost unlimited.

Aeroplane models are sold in stores throughout the country. They undoubtedly fly — some better than others. Their cost ranges from two to five dollars, and upward. The model here shown can be made for much less and will outfly almost any bought model.

The Main Frame

The main frame of the model aeroplane consists of two strips *a* of spruce, each 28 inches long, and measuring in cross section $\frac{1}{4}$ by $\frac{3}{8}$ of an inch. As shown in Fig. 1, the two strips *a* are tied together at the front with strong thread and are then glued, the glue being spread over and between the windings of the thread. (Figs. 1 and 5.) The rear ends of the two strips *a* are spread apart $4\frac{1}{4}$ inches to form a stout triangular frame, and are tied together by cross bars of bamboo *b* and *c*, which are secured to the main strips *a* by strong thread and glue.



DETAILS OF THE MODEL AEROPLANE

The Propellers

The propellers *d* are two in number and are carried by the two long strips *a*. Each propeller is five inches in diameter, and is whittled out of a single block of white pine. The propellers have a pitch of about ten inches. After the

whittling is done they are sandpapered and coated with varnish. The thickness of the wood at the hub (e^1, Fig. 7) of the propeller should be about $\frac{5}{8}$ of an inch. At the rear ends of the strips a, bearing blocks e are secured. These bearing blocks are simply small pieces of wood projecting about $\frac{5}{8}$ of an inch laterally from the strips a. They are drilled to receive a small metal tube f^1 (steel, brass, or copper), through which tube the propeller shaft f passes.

The propeller shaft itself consists of a piece of steel wire passing through the propeller hub and bent over the wood, so that it cannot turn independently of the propeller. Any other expedient for causing the propeller to turn with the shaft may obviously be employed. Small metal washers f^2, at least three in number, are slipped over the propeller shaft so as to lie between the propeller and the bearing block.

That portion of the propeller shaft which projects forwardly through the bearing block e is bent to form a hook f^3. To the hook f rubber strips h, by which the propellers are driven, are secured. The rubber strips are nearly as long as the main strips a. At their forward ends they are secured to a fastening consisting of a double hook k l. The hook k lies in a horizontal plane, the hook l in a vertical plane. The hook k holds the rubber strips as shown in Figs. 1 and 4, while the hook l engages a hook m. This hook m is easily made by passing a strip of steel wire through the meeting ends of the main strips a, the portions projecting from each side of the strips being bent into the hooks m.

The Skids

Three skids are provided, on which the model slides, one at the forward end, and two near the rear end. All are made of bamboo. As shown in Fig. 5, the front skid may be of any length that seems desirable. A 6-inch piece of bamboo will probably answer most requirements. This piece n is bent in opposite directions at the ends to form arms o and

p. The arm p is secured to the forward ends of the two strips a constituting the main frame, by means of thread and glue. The strips and skid are not held together by the same thread, but the skid is attached to the two strips after they have been wound. Hence there are two sets of windings of thread, one for the two strips a themselves, and another for the skid and the strips. Strong thread and glue should be used, as before. In order to stiffen the skid, two bamboo struts q will be found necessary. These are bent over at the ends to form r^1 and r^2 (Fig. 5). Each of the arms r^1 is secured to the under side of a strip a by strong thread and glue. The arms r^2 are superimposed and tied to the bamboo skid n with strong thread and glue.

The two rear skids, of which one is shown in Fig. 6, consist each of two 5-inch strips of bamboo s, likewise bent at either end in opposite directions to form arms s^1 and s^2. The arms s^1 are fastened to the strips a by strong thread and glue. To stiffen the skids a strut t is provided for each skid. Each strut t consists of a 3-inch strip of bamboo bent over so as to form arms t^1 and t^2. The arm t^1 fits the under side of the main strip a, the arm t^2, the skid s. Strong thread and glue are employed to fasten each strut in position on the strip a and the skid s. In the crotch of the triangular space u, formed by the skid s and the strut t, a tie bar v (Figs. 4 and 6) is secured by means of thread and glue. This tie bar v connects the two skids, as shown in Figs. 1 and 4, and serves to stiffen them. The triangular space u is covered with paper, preferably bamboo paper. If bamboo paper is not available, parchment or stiff light paper of some kind may be used. It does not need to be waterproof. Thus triangular fins are formed which act as stabilizing surfaces.

The Main Planes

The main planes are two in number, but are different in size. Contrary to the practice followed in large man-carry-

ing monoplanes, the front supporting surface is comparatively small in area and the rear supporting surface comparatively large. These supporting surfaces *w* and *x* are shown in detail in Figs. 2 and 3. It has been found that a surface of considerable area is required at the rear of the machine to support it. Hence the discrepancy in size. Although the two supporting surfaces differ in size, they are made in exactly the same manner. Each consists of a thin longitudinal piece of spruce 1, to which cross pieces of bamboo 2 are attached. In the smaller plane (Fig. 3) all the cross pieces 2 are of the same size. In the larger plane (Fig. 2) the outer strips 2*a* are somewhat shorter than the others. Their length is $2\frac{1}{2}$ inches, whereas the length of the strips 2 is $3\frac{1}{2}$ inches. In order to allow for the more gradual tapering of the plane, around the outer ends of the longitudinal strips 1 and the ribs 2, a strip of bamboo 3 is tied. The frame composed of the longitudinal strip 1 and cross strips 2 and 2*a*, is then covered with bamboo paper, parchment paper, or any other stiff light paper, which is glued in place.

The forward or smaller plane has a spread of $8\frac{1}{2}$ inches and a depth of $3\frac{1}{4}$ inches. The main plane has a spread of 20 inches and a depth of $3\frac{1}{2}$ inches at the widest portion. The author has made experiments which lead him to believe that the tapering form given to the outer edge of the plane improves both the stability and the endurance of the machine.

The planes are slightly arched, although it will be found that flat planes will also give good results. The rear edge of the main plane should be placed $4\frac{1}{4}$ inches distant from the forward edge of the propeller block *e*.

The front plane must have a slight angle of incidence; just how much depends upon the weight of the machine, the manner in which it is made, and various other factors. This angle of incidence is obtained by resting the front portion of the plane on two small blocks 4 (Figs. 1 and 5) which

are fastened to the top of the main strip *a* by strong thread and glue.

The height of the blocks 4 should be about $\frac{1}{4}$ of an inch, although this will necessarily vary with the machine. The blocks should be placed approximately four inches from the forward end of the machine. The front end of the forward plane should be elevated about one-fourth of an inch above the rear end, which rests directly on the main strips *a*.

Both the front and rear planes *w* and *x* are removably lashed to the frame by means of ordinary rubber bands, which may be obtained at any stationery store. These rubber bands are lettered *y* and *z* in Fig. 1.

Winding the Rubber Strips

The rubber strips can most conveniently be wound up by means of an egg beater, slightly changed for the purpose. The beater and the frame in which it is carried are entirely removed, leaving only the main rod 10, which is cut off at the lower end so that the total length is not more than two or three inches. The two brass strips 11 on either side of the rod, which are attached to the pinion 12, meshing with the large driving wheel 13, are likewise retained. A washer 14 is soldered to the rod near its upper end, so as to limit the motion of the small pinion 12 and the brass strips 11 attached to the pinion. Next, a wire 15 is bent in the form of a loop, through which loop the central rod passes. The ends of the wire are soldered to the lower ends of the side strips. Lastly, a piece of wire 16 is bent and soldered to the lower ends of the side strips. In order to wind up a rubber strip, the strip is detached from the forward end of the model, and the hook *m* slipped over the wire 16. The opposite end of the rubber band is held in any convenient manner. Naturally the two strips must be wound in opposite directions, so that the two propellers will turn in opposite directions. By stretching the rubber while it

A group of boys at Van Cortlandt Park, all of whom have made their own model aeroplanes.

A hand-drill modified so as to wind up two rubber bands at once.

Winding up the rubber bands by which the model is driven.

is being wound, more revolutions can be obtained. It is not safe to have the propeller revolve more than 700 times. The ratio of the gears of the egg-beater winder can be figured out so that the requisite number of twists can be given to the rubber bands for that particular number of revolutions.

Instead of an egg beater, a hand drill can be used, as shown in one of our photographs. This, however, will also have to be modified for the purpose, a wire hook being inserted in the jaws. In the modified drill here presented, an extra gear has been provided so that the two rubber bands may be wound up at the same time in opposite directions.

CECIL PEOLI.[1]

It need scarcely be said that the preceding poem would be of little practical value to a mechanic desirous of building an aeroplane. Although the poem presents a very definite picture of such a machine to the general reader, it furnishes none of that specific information which would guide him in its actual construction. And yet we do not say that the poem is worthless: on the contrary, we praise it as a composition excellently done, because the author has accomplished his purpose — to stir the imagination, to make the mind feel the beauty, the delicate mechanism, the reserve power, the unlimited possibilities of this new invention. The writer then has aimed to appeal to his reader through *artistic* description. For this reason, he has selected everything that will give emphasis to the desired presentation. Only

[1] Scientific American, October 14, 1911, pp. 334–335.

such details as are unusually realistic and vivid have been included. From the perusal of the poem, the reader gets a sense of pleasure, a certain sympathetic pride in this wonderful achievement of man. The poem secures the attention because it arouses the imagination.

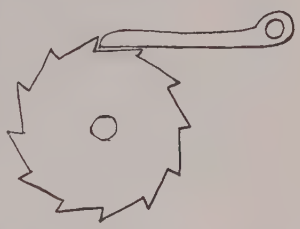
On the other hand, suppose you wanted to find out how an aeroplane might be made. No longer would the poem be of value, because it would not serve your purpose. Therefore, you would look for a *scientific* or *technical* description, or, to use a general word, an *exposition*, in which the facts and details are clearly set forth. You would no longer care to have your imagination kindled, but you would wish to have your curiosity satisfied by concrete information. You would turn your attention, therefore, to a detailed scientific description dealing with the construction of such a machine. You would wish, as Cecil Peoli, the aviator, realized, in the writing of his specification, to know all about propellers, skids, main planes, etc. You would need to have every detail of construction made absolutely clear and you would expect straightforward, literal language. You would study accompanying diagrams with interest, for you would realize their scientific value in aiding clearness.

Exercise 163.

The following is a scientific description of a "ratchet brace." For what part of the description is

the diagram made? Compare the relative value of this part with the other parts. What is the purpose of the diagram?

Probably every one of my readers has seen at some time or other, perhaps on the ironwork of a new building in course of erection, a man drilling a hole with the tool known as a "ratchet brace." The worker generally sits or lies in the most comfortable position which circumstances will permit, and alternately pulls and pushes a handle. As the handle moves in one direction, either towards him or away from him, a clicking sound is heard, but while it goes the other way the clicking is silent. Now the essential part of that machine is a certain kind of tooth wheel, called a ratchet wheel, working in conjunction with another thing called a pawl. The ratchet wheel has teeth which all lean in one direction, and the pawl is so placed that its point fits right into the jaw-like opening between a pair of teeth. The illustration will make this clear.



The value of the whole appliance lies in the fact that the pawl prevents the wheel's being turned in one direction, but allows it to turn freely the other way. Or, what is really the same thing, if the pawl be pushed in one direction it will push the wheel round, while if it be moved in the other direction it simply slides over the teeth without doing anything at all.

That is how it operates in the ratchet brace. The movement of the handle in one direction pushes the pawl so that it engages with one of the teeth and pushes the wheel round; but when it is moved the other way the pawl simply slips over the teeth, producing the clicking sound mentioned

just now. The drill is attached to the wheel and so, whenever the handle is moved in the direction which turns the wheel, the drill is turned.

And that is but one example of the use of the ratchet and pawl. They are to be found in thousands of the inventions of to-day, one of the best known being the "free-wheel" arrangement on a bicycle. This consists simply of a very nicely made ratchet and pawl.

THOMAS W. CORBIN: *Mechanical Inventions of To-day.*

3. The value of a preliminary outline in specification writing cannot be overestimated. — It aids the writer to secure an orderly arrangement of his ideas; it forces him to decide upon the relative value of the topics he is to discuss and hence shows him what he needs to emphasize, what merely to notice in passing; and finally, it reveals to him which part of his exposition is most difficult of comprehension and therefore requires illustration by means of a diagram. The following outline illustrates one of the methods of planning a brief scientific description:

I. **Purpose**: To explain the use of the ratchet and pawl

II. **Plan**:

A. The wide use of the "ratchet brace"
B. Position of the operator
C. The movement of the machine producing an alternate pulling and pushing of the handle
1. The clicking sounds with one movement
2. The silence accompanying the other movement

D. The parts of the machine
   1. The essential part — a tooth wheel or "ratchet wheel"
   2. The assisting part or "pawl"

E. The operation of the two parts
   1. The position of the teeth of the ratchet wheel
   2. The placing of the point of the pawl into the opening between a pair of teeth

F. The value and application of the appliance

Exercise 164. — Written

1. Plan and write a similar composition with the purpose of making clear the construction and working of any one of the following household articles.

1. A Dover egg beater.
2. A rotary flour sifter.
3. An ice cream freezer.
4. A bread mixer.
5. A coffee percolator.
6. An electric iron.
7. A lemon squeezer.
8. A rotary ash sifter.
9. A vacuum cleaner.
10. A carpet sweeper.
11. A lawn mower.
12. A safety razor.
13. A mouse trap.
14. An apple corer.
15. A Welsbach burner.

2. Plan and write specifications for making the following articles.

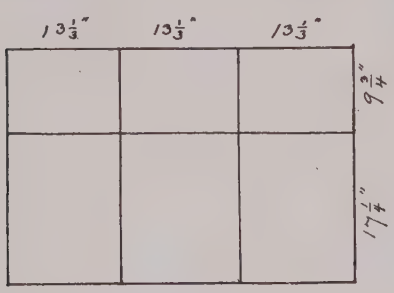
1. High-speed bearings.
2. Heavy-duty bearings.

3. Screw thread tools and gauges.
4. Ordinary bevel gears.
5. Drill jigs.
6. Designing cams.
7. Cutting cams.
8. Milling machines.
9. Electric cranes.
10. Starters for automobiles.

(See Appendix D for additional subjects.)

Exercise 165. — Letters of Specification

1. Order from Spaulding Print Paper Co., 44 Federal St., Boston, Mass., 1 ream 27 x 40 Saxon detail paper cut as per accompanying sketch.



2. Order from the Spaulding Print Paper Co. 500 sheets DE (27 x 40) No. 16 glazed Crane's Bond Tracing Paper. Order 400 sheets according to an inclosed diagram and 100 sheets according to another inclosed diagram. Show by these diagrams just how the paper is to be cut.

3. Order 160 iron castings from 4 patterns numbered B28 (single bottle ink holders). Mention aluminum pattern sent by parcel post.

4. Order 5000 library cards to fit an odd sized drawer. Give detailed specification and make drawing therefor.

5. Order 2500 oyster boxes per accompanying specification.

6. Order 18 pairs of andirons, 18 fenders, and 18 screens per accompanying specifications and drawings.

7. Order 9 gross of novelty pencils for advertising purposes. Make specification and drawing.

8. Order 10 gross novelty cork screws for advertising a hardware store. Inclose specification and drawing.

9. From the Hartford Novelty Company, 40 Willow St., Hartford, Conn., order 1500 campaign buttons per accompanying specification and drawing.

10. Write a form letter advertising by a detailed specification any automobile with which you are thoroughly familiar.

11. Write a form letter to advertise a special make of canoe. Inclose drawing and complete specification.

12. Design special plumbing fixtures for a large apartment house. Write the order, inclosing specifications and diagrams.

PART THREE

APPENDIX A

THE PARTS OF SPEECH

There are eight parts of speech. These are:

noun	adjective	adverb	preposition
pronoun	verb	conjunction	interjection

I

1. A noun is the name of a person, place, or thing.

salesman saleswoman ledger business avenue

2. Nouns are classified as proper or common.

A proper noun is the name of a particular person, place, or thing.

Europe Thomas Edison July
The General Electric Company (considered as a unit)

All other nouns are classified as common.

typewriter bookkeeper bicycle bay

Proper nouns are capitalized; other nouns are not.

3. Nouns are sometimes spoken of as abstract. Such nouns name abstract qualities, hence the name.

accuracy wisdom clearness brevity

4. Nouns are collective when they name groups or collections.

committee	congress	board	company
corporation	crowd	firm	regiment

When the units that compose the group are considered as one, the verb is singular.

The crowd *is listening* attentively to the speaker.

When the units that compose the group are considered separately, the verb is plural.

The committee *are* of various minds.

5. Nouns are verbal when they name an action. Such nouns are derived from verbs. They are sometimes considered as abstract.

working	studying	adding	advertising
buying	eating	selling	dictating

The possessive case is used with verbal nouns just the same as with other nouns. See Chapter IV, page 76.

Lucy's going was a surprise to me.
He did not dream of *my* doing that.

6. The gender of nouns denotes sex. Nouns denoting males are said to be masculine; females, feminine; without sex, neuter.

Masculine gender	*Feminine gender*	*Neuter gender*
man	woman	book
boy	girl	day

7. Nouns are singular when they denote one person or thing; plural when they denote more than one.

Singular	*Plural*
man	men

8. Case is the form of a noun which indicates its relation to other words in a sentence. Nouns have three cases: the nominative, the possessive, the objective.

Nominative: *John* studies.
Possessive: *John's* books are here.
Objective: He invited *John*. That is for the *teacher*.

The possessive case of singular nouns is formed by adding an apostrophe and *s* (*'s*) to the nominative.

lady's glove	baby's hat
Holmes's party	Dickens's novels

The possessive case of plural nouns not ending in *s* is formed by adding an apostrophe and *s* (*'s*)

men's opportunities	women's styles
children's toys	oxen's stalls

The possessive case of plural nouns ending in *s* is formed by adding the apostrophe alone.

ladies' tailor	employers' liability

The possessive case of a compound noun is formed by adding *'s* to the last word. This rule applies also to firm names, names of collaborators, etc.

my sister-in-law's home
Bacon, Brown & Wilcox's Allied Stores
Golden and Dunham's Chemistry

II

1. A pronoun is a word used in place of a noun. The antecedent of a pronoun is the word for which the pronoun stands. The antecedent of every pronoun must be unmistakable. See 75–76.

When a stage manager happens to have imagination, he must set before the people the fruits of his imagination.

The pronoun *he* stands for *stage manager*. The word *stage manager* is the *antecedent* of the pronoun *he*.

2. Pronouns are helpful in avoiding the monotonous repetition of nouns. They are important sentence elements, and should not be omitted in business correspondence with the view to securing brevity.

Do not say: Have received your letter of June 26, etc.

3. Pronouns are classified as personal, relative, demonstrative, interrogative, indefinite, possessive, distributive.

4. The personal pronouns are: *I, thou, you, he, she, it; we, you, they.* For a study of their use, see Chapter IV.

5. The relative pronouns are: *who, which, what, that, whoever, whosoever, whatever, whatsoever.* As their name suggests, they perform the office of pronouns and also relate sentence parts.

This is the ledger *which* came yesterday.

Which stands for *ledger* and relates the subordinate clause to its principal.

6. The demonstrative pronouns are: *this, that, the former, the latter, the same, such,* etc. Note the caution discussed in Chapter VI, page 132.

7. Interrogative pronouns are used in questioning. They are: *who? which? what? Who* only is declined.

Nominative: who? Possessive: whose? Objective: whom?

8. The most common indefinite pronouns are: *some, any, other, another, one, few, many, several.*

9. The possessive pronouns are: *mine, thine, yours, his, hers, its; ours, yours, theirs.*

That machine is *ours.*

Note that the possessive sign is not used with the personal pronoun to denote possession.

10. The distributive pronouns are: *each, every, either,* and *neither.* See pages 75–76, 87.

11. Pronouns, like nouns, have gender to denote sex or the lack of it. Masculine: *him, his;* feminine: *her, hers;* neuter: *it, its.*

12. The person of a pronoun denotes whether it is the person speaking (first person), the person spoken to (second person), or the person spoken of (third person).

First person: *I* am going.
Second person: *You* are right.
Third person: *He* is helpful.

13. For the number of pronouns, see Chapter IV, page 67.

14. For the case of pronouns, see Chapter IV, page 67. To the subjective and objective cases discussed on this page should be added the possessive; as, *His* is larger than *mine.*

III

1. An adjective is a word used to limit or qualify the meaning of a noun.

modern methods	*paying* investment
one month	*taxable* security

2. A proper adjective is formed from a proper noun and must be capitalized.

Irish immigration *Chinese* industries
Jewish literature *French* fashions

3. The articles, *a*, *an*, and *the*, are now generally considered as limiting adjectives.

4. Adjectives are classified as descriptive, pronominal, or numeral.

5. A descriptive adjective names some quality of an object.

the *efficient* bookkeeper a *pounding* sea

6. A pronominal adjective is a pronoun used as an adjective. If such a word stands alone, it is a pronoun; if it modifies or limits a noun, it is an adjective. Pronominal adjectives are classified according to their use as demonstrative, interrogative, indefinite.

These kinds of signs attract attention.

These points out or demonstrates, and is a pronominal adjective modifying *kinds*. Other pronominal adjectives are: *this*, *that*, *those*, *the former*, *the latter*, *the same*.

Which work is completed?

Which is a pronominal adjective modifying *work*. *What* is also of this class.

Some letters are indefinite; others are to the point.

Some is a pronominal adjective modifying the noun *letters*, but it does not specifically state which letters are meant. *Some* is, therefore, an in-

definite pronominal adjective. Other indefinite pronominal adjectives are: *any*, *all*, *another*, *both*, *many*, *much*.

7. Numeral adjectives are classified as cardinal or ordinal.

Two orders were sent.

Two is a cardinal adjective.

The *second* order was mailed to-day.

Second is an ordinal adjective.

8. Adjectives are compared to denote degree. There are three degrees: positive, comparative, superlative.

Positive: This desk is *large*.

Large describes the desk without reference to any other object.

Comparative: This desk is *larger* than mine.

Larger describes the desk with reference to the size of a second desk.

Superlative: This desk is the *largest* desk here.

Largest describes the desk, and also indicates that three or more desks are considered.

IV

1. A verb asserts an act or a state of a subject.

I *buy*. I *am* happy.

2. The question whether an adverb or an adjective is to be used with a verb depends upon the nature of the assertion. If action is expressed, an adverb

should modify the verb; if state of being is expressed, an adjective should complete the predicate.

He looks *coldly* on my plan.

Action is asserted, hence the adverb *coldly* is used.

He looks *cold.*

State of being is asserted, hence the use of the adjective *cold.*

3. Verbs are said to be regular or irregular.

A regular verb (often spoken of as belonging to the weak or new conjugation) forms its past tense and perfect participle by adding *d* or *ed* to the stem of the verb.

walk walk*ed* (have or has) walk*ed*

An irregular verb (said to belong to the strong or old conjugation) forms its past tense and perfect participle usually by changing the root vowel.

dr*i*nk dr*a*nk dr*u*nk

4. Verbs are said to be transitive or intransitive.

A transitive verb requires an object to complete its meaning; that is, the action passes from the subject through the verb to the object.

He helped *George* and *me.*

An intransitive verb does not require an object to complete its meaning.

The train *arrived.* They *remained.*

5. Verbs according to rank are principal or auxiliary. The principal verb expresses the assertion; the

auxiliary helps its principal in performing its office in the sentence.

I *should stop* in Philadelphia.

Stop is the principal verb; *should* is the auxiliary.

6. *Shall* and *Will.* — Independent Clauses.

No auxiliaries are so frequently misused in English as *shall* and *will.* To master the distinctions associated with these verbs, the following tables, rules, and examples should be carefully studied.

TABLE I

Simple Future

I shall go	We shall go
You will go	You will go
He will go	They will go

TABLE II

Volitional Future

(Used to express purpose, desire, promise, determination, on the part of the speaker)

I will go	We will go
You shall go	You shall go
He shall go	They shall go

From the foregoing tables, the rule for simple sentences and independent clauses can be deduced.

To express simple futurity, use *shall* in the first person and *will* in the second and third persons. To express volitional futurity, use *will* in the first person, and *shall* in the second and third persons.

In the sentence: "I *shall* be lost, for no one *will* guide me," the speaker names a result that may happen in the future; if he says: "I *will* be lost, for no one *shall* guide me," he expresses determination, not only to be lost, but also to have no guide.

The rule for *shall* and *will* in questions may be stated thus:

Use in questions the form of the auxiliary expected in the answer.

"*Shall* you be at the meeting?" is a question denoting simple futurity. The answer expected is: "I *shall* (not) be at the meeting." "*Will* he go with you?" is also a question denoting futurity, since the answer expected is: "He *will* (not) go with me." "*Shall* he be admitted?" The answer expected is: "He *shall* (not) be admitted," and denotes volition on the part of the one who answers. "Will you be at the meeting?" is equivalent to saying: "Do you wish to be at the meeting?" or "Are you willing to be at the meeting?" and denotes volition. The answer expected is: "I *will* (not) be at the meeting." "*Will* I be at the meeting?" means, "Is it my intention to be at the meeting?" a foolish question, unless it is used to repeat the question of another speaker.

7. *Shall* and *Will*. — Dependent Clauses. The first point to note is the subject of the main verb in the independent clause and the subject of the verb in the dependent clause. In the sentence, "I think that he *will* go," the subjects respectively are *I* and *he*. In the sentence, "He thinks that he *shall* go," the subjects respectively are *he* and *he*, and refer to the same person.

(1) In a noun clause introduced by *that* (See Chapter IV, page 71, for discussion of noun clauses), if the subject is different from that of the main clause, use the form of *shall* or *will* to express simple futurity or volitional futurity which is indicated in Tables I or II. "We think that you *will* go," is really equivalent to "You *will* go, is our thought." "They think that we *shall* go," is really equivalent to "We *shall* go, is their thought."

"He says that John *shall* go," is equivalent to "John *shall* go, is his thought."

(2) In a noun clause introduced by *that*, if the subject is like that of the main clause, use *shall* to denote futurity and *will* to denote volition. "He thinks that he *shall* go," expresses in the dependent clause simple futurity, and is equivalent in direct discourse to "I *shall* go, is my thought." "You think that you *shall* go," expresses in the dependent clause simple futurity and is equivalent in direct discourse to "We *shall* go, is our thought." "They think that they *shall* go," expresses simple futurity in the dependent clause and is equivalent in direct discourse to "We *shall* go, is our thought." On the other hand, "He thinks that he *will* go," denotes volitional futurity in the dependent clause and is equivalent in direct discourse to "I *will* go, is my thought."

(3) In all other dependent clauses, use *shall* to denote simple futurity and *will* to denote volitional futurity on the part of the subject.

If Harry *will* help me, I can go too. (volitional futurity)

If a man *shall* steal an ox, or a sheep, and kill it, or sell it, he shall restore five oxen for an ox, and four sheep for a sheep. (simple futurity)

But if thou *wilt* give it, I will give thee money for the field. (volitional futurity)

For when I *shall* have brought them into the land which I sware unto their fathers, that floweth with milk and honey; and they *shall* have eaten and filled themselves, and waxen fat; then will they turn unto other gods, and serve them, and provoke me and break my covenant. (simple futurity)

Uses of *should* and *would.* When the main clause is in the past tense, use *should* in the dependent clause where you would employ *shall,* and *would* where you would employ *will,* if the main clause were in the present tense.

"He thought that we *should* be present," would read, "He thinks that we *shall* be present," if the main clause were in the present tense.

"You thought that he *would* be late," would read, "You think that he *will* be late," if the main clause were in the present tense.

Exceptional uses of *Shall* and *Will, Should* and *Would.*

Shall is used in the third person to express a prophecy.

And they that be wise *shall* shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever.

Every valley *shall* be exalted, and every mountain and hill *shall* be made low: and the crooked *shall* be made straight, and the rough places plain.

Will is used in the second and third persons to express a polite command.

You *will* now interview the director.
He *will* go with you soon.

Will is used in the second and third persons to denote willingness or determination on the part of the subject.

He *will* go, but only to please you.
You *will* go, in spite of all I say.

Should is used to express duty, propriety, or obligation.

He *should* help his sister.

Would is used to express a wish.

Would that I were younger!

Would is used to express habitual action.

He *would* sit by the hour discussing politics.

8. A verb is said to be in the active voice when its subject is represented as acting.

He *threw* the ball.

9. A verb is said to be in the passive voice when its subject is represented as acted upon.

He *was hit* by the ball.

10. A verb in the indicative mood expresses a fact.

He *asked* me to come.

If I *am* late, it is no fault of mine. (Granted that I am late, the fault is not mine.)

11. A verb in the subjunctive mood expresses doubt, condition, desire. See Chapter IV, Rule 18.

If I *be* late, it is no fault of mine. (There is doubt in my mind about my being late, but the fault is not mine.)

12. A verb in the imperative mood expresses a command or an entreaty.

Stop the car.

13. The potential mood expresses ability, necessity, obligation, permission, possibility. It is formed by means of *may*, *can*, *must*, *might*, *would*, *could*, and *should*.

14. The tense of a verb indicates the time and duration of the action. "I *am running*," means that the action is going on in the present time and is progressing. "I *had run*," means that the action had occurred in the past time, and was completed then.

15. A verb agrees with its subject in person and number. See page 78.

"He rides." *He* is third person, singular; *rides* is also third person, singular.

16. For a study of some of the troublesome irregular verbs, see Chapter IV, pages 79–85.

17. The following is the complete conjugation of the regular verb praise.

INDICATIVE MOOD

ACTIVE VOICE	PASSIVE VOICE
Present Tense	
Singular	*Singular*
I praise	I am praised
Thou praisest, you praise	Thou art praised
He praises (He praiseth)	He is praised
Plural	*Plural*
We praise	We are praised
You praise	You are praised
They praise	They are praised
Past Tense	
Singular	*Singular*
I praised	I was praised
Thou praisedst	Thou wast praised
He praised	He was praised

Plural	*Plural*
We praised	We were praised
You praised	You were praised
They praised	They were praised

Future Tense

Singular	*Singular*
I shall praise	I shall be praised
Thou wilt praise	Thou wilt be praised
He will praise	He will be praised
Plural	*Plural*
We shall praise	We shall be praised
You will praise	You will be praised
They will praise	They will be praised

Perfect Tense

Singular	*Singular*
I have praised	I have been praised
Thou hast praised	Thou hast been praised
He has praised	He has been praised
Plural	*Plural*
We have praised	We have been praised
You have praised	You have been praised
They have praised	They have been praised

Pluperfect Tense

Singular	*Singular*
I had praised	I had been praised
Thou hadst praised	Thou hadst been praised
He had praised	He had been praised
Plural	*Plural*
We had praised	We had been praised
You had praised	You had been praised
They had praised	They had been praised

Future Perfect Tense

Singular	*Singular*
I shall have praised	I shall have been praised
Thou wilt have praised	Thou wilt have been praised
He will have praised	He will have been praised
Plural	*Plural*
We shall have praised	We shall have been praised
You will have praised	You will have been praised
They will have praised	They will have been praised

SUBJUNCTIVE MOOD

Present Tense

Singular	*Singular*
If I praise	If I be praised
If thou praise	If thou be praised
If he praise	If he be praised
Plural	*Plural*
If we praise	If we be praised
If you praise	If you be praised
If they praise	If they be praised

Past Tense

Singular	*Singular*
If I praised	If I were praised
If thou praised	If thou wert praised
If he praised	If he were praised
Plural	*Plural*
If we praised	If we were praised
If you praised	If you were praised
If they praised	If they were praised

ACTIVE VOICE	PASSIVE VOICE
Perfect Tense	
Singular	*Singular*
If I have praised	If I have been praised
If thou have praised	If thou have been praised
If he have praised	If he have been praised
Plural	*Plural*
If we have praised	If we have been praised
If you have praised	If you have been praised
If they have praised	If they have been praised
Pluperfect Tense	
Singular	*Singular*
If I had praised	If I had been praised
If thou had praised	If thou had been praised
If he had praised	If he had been praised
Plural	*Plural*
If we had praised	If we had been praised
If you had praised	If you had been praised
If they had praised	If they had been praised

Potential Mood

Present Tense	
Singular	*Singular*
I may praise	I may be praised
Thou mayest praise	Thou mayest be praised
He may praise	He may be praised
Plural	*Plural*
We may praise	We may be praised
You may praise	You may be praised
They may praise	They may be praised

Past Tense

Singular	*Singular*
I might praise	I might be praised
Thou mightst praise	Thou mightst be praised
He might praise	He might be praised
Plural	*Plural*
We might praise	We might be praised
You might praise	You might be praised
They might praise	They might be praised

Perfect Tense

Singular	*Singular*
I may have praised	I may have been praised
Thou mayest have praised	Thou mayest have been praised
He may have praised	He may have been praised
Plural	*Plural*
We may have praised	We may have been praised
You may have praised	You may have been praised
They may have praised	They may have been praised

Pluperfect Tense

Singular	*Plural*
I might have praised	I might have been praised
Thou mightst have praised	Thou mightst have been praised
He might have praised	He might have been praised
Plural	*Plural*
We might have praised	We might have been praised
You might have praised	You might have been praised
They might have praised	They might have been praised

IMPERATIVE MOOD

Present Tense

Singular	*Singular*
Praise (thou)	Be thou praised
Plural	*Plural*
Praise (ye)	Be ye praised

INFINITIVE MOOD

Present: To praise — To be praised
Present Progressive: To be praising
Perfect: To have praised — To have been praised
Perfect Progressive: To have been praising

PARTICIPLES

Present: Praising — Being praised
Past: Praised — Praised
Perfect: Having praised — Having been praised
Perfect Progressive: Having been praising

V

1. An adverb is a word used to modify a verb, an adjective, or another adverb.

He ran *quickly*. This is *nearly* clean. He handled it *very* roughly.

2. Most adverbs are formed from adjectives by adding *ly* to the positive degree; as: *fine ly*, *even ly*, *efficient ly*, *rapid ly*.

3. Adverbs may be classified as:

Adverbs of cause: *why*, *therefore*, *wherefore*, *hence*, *accordingly*, etc.

Adverbs of concession: *indeed*, *however*, *nevertheless*

Adverbs of degree: *as, almost, so, very, much, enough,* etc.

Adverbs of manner: *quickly, harshly, sincerely, respectfully*

Adverbs of place: *there, here, hither, where,* etc.

Adverbs of time: *then, soon, never, always*

4. Many adverbs, like adjectives, are compared by adding *er* and *est* to the positive. They are, however, more commonly compared by the use of *more* or *most.*

EXAMPLES: fast, fast*er*, fast*est;* easily, *more* easily, *most* easily

5. For the distinction in the use of adverbs and adjectives, see Chapter IV, page 88.

VI

1. A conjunction is used to join words or groups of words.

John is efficient, *but* Henry is more efficient *than* John is.

2. Conjunctions are divided into two main classes: coördinate and subordinate.

3. Coördinate conjunctions, as the name indicates, join words or groups of words of the same order or rank. The most common conjunctions of this class are: *and, but, or;* and the correlatives, *either . . . or; neither . . . nor; both . . . and; whether . . . or; not only . . . but* (*also*); etc.

4. Subordinate conjunctions are used to introduce clauses. They are divided according to their use as follows:

Cause: *because*, *as*, *for*, *since*, etc.
Concession: *though*, *although*, etc.
Condition: *if*, *provided*, *unless*, etc.
Comparison: *as*, *than*
Time: *while*, *when*, *before*, etc.
Place: *where*,
Purpose and Result: *in order that*, *that*, *so that*, *lest*, etc.

VII

A preposition is a word used to show the relation of its object to some other word or words in the sentence.

The *book* is *on* the *table*.

A list of the common prepositions, together with their effect upon pronouns, is given in Chapter IV, page 67.

VIII

An interjection is a word used to express sudden emotion.

Oh! Hurrah!

APPENDIX B

MODEL EXTRACTS AND MODEL OUTLINES

Narrative

. . . The King read, and mused in the entrance of his pavilion; behind, and with his back turned to the same entrance, the Nubian slave still burnished the ample pavesse; in front of all, at an hundred paces distant, the yeomen of the guard stood, sat, or lay extended on the grass, attentive to their own sports, but pursuing them in silence, while on the esplanade betwixt them and the front of the tent lay, scarcely to be distinguished from a bundle of rags, the senseless form of the marabout.

But the Nubian had the advantage of a mirror, from the brilliant reflection which the surface of the highly polished shield now afforded, by means of which he beheld, to his alarm and surprise, that the marabout raised his head gently from the ground, so as to survey all around him, moving with a well-adjusted precaution, which seemed entirely inconsistent with a state of ebriety. He couched his head instantly, as if satisfied he was unobserved, and began, with the slightest possible appearance of voluntary effort, to drag himself, as if by chance, ever nearer and nearer to the King, but stopping, and remaining fixed at intervals, like the spider, which, moving towards her object, collapses into apparent lifelessness when she thinks she is the subject of observation. This species of movement appeared suspicious to the Ethiopian, who, on his part, prepared himself, as quietly as possible, to interfere, the instant that interference should seem to be necessary.

The marabout meanwhile glided on gradually and imperceptibly, serpent-like, or rather snail-like, till he was about ten yards' distance from Richard's person, when, starting on his feet, he sprang forward with the bound of a tiger, stood at the King's back in less than an instant, and brandished aloft the cangiar, or poniard, which he had hidden in his sleeve. Not the presence of his whole army could have saved their heroic monarch; but the motions of the Nubian had been as well calculated as those of the enthusiast, and ere the latter could strike, the former caught his uplifted arm. Turning his fanatical wrath upon what thus unexpectedly interposed betwixt him and his object, the Charegite, for such was the seeming marabout, dealt the Nubian a blow with the dagger, which, however, only grazed his arm, while the far superior strength of the Ethiopian easily dashed him to the ground. Aware of what had passed, Richard had now arisen, and, with little more of surprise, anger, or interest of any kind in his countenance than an ordinary man would show in brushing off and crushing an intrusive wasp, caught up the stool on which he had been sitting, and exclaiming only, "Ha, dog!" dashed almost to pieces the skull of the assassin, who uttered twice, once in a loud and once in a broken tone, the words "Allah Ackbar" (God is victorious) and expired at the King's feet.

SIR WALTER SCOTT: *The Talisman.*

I. Purpose: To show the fidelity of the Nubian slave (the Ethiopian) to his King

II. Plan:

A. Introduction

1. The attitude and occupation of the King
2. The position and work of the slave
3. The location and pastimes of the guard
4. The posture and appearance of the marabout

B. Plot

1. Events leading to the Climax

   a. The Nubian watches in the surface of his shield the movements of the marabout.
      (1) The marabout raises his head gently from the ground to survey his surroundings.
      (2) He couches his head, satisfied that he is unobserved.
      (3) He begins to drag himself, as if by chance, nearer and nearer to the King.

   b. The Nubian begins to prepare himself to interfere with the apparent purpose of the marabout.

   c. The marabout, when about ten yards' distance from Richard's person, tries to execute his treacherous plan.
      (1) He springs to the King's back.
      (2) He brandishes a poniard concealed hitherto in his sleeve.

2. The Climax

   The Nubian encounters the marabout.
      (1) He catches the marabout's uplifted arm.
      (2) The marabout deals the Nubian a blow.
      (3) The Nubian dashes the enthusiast to the ground.

3. Events after the Climax

   a. Richard coolly arises and dashes his stool at the head of the assassin.

   b. The marabout, uttering in a loud voice, "God is victorious!" expires at the King's feet.

Descriptive

On entering the amphitheatre, new objects of wonder presented themselves. On a level spot in the center was a company of odd-looking personages playing at ninepins. They were dressed in a quaint, outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches, of similar style with that of the guide's. Their visages, too, were peculiar; one had a large beard, broad face, and small, piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white, sugar-loaf hat, set off with a little red cock's tail. They all had beards, of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting, in the parlor of Dominie Van Shaick, the village parson, and which had been brought over from Holland at the time of the settlement.

Irving: *The Sketch Book.*

I. Purpose: To show the new objects of wonder in the scene

II. Plan:

A. General impression

The effect of the scene upon Rip as he entered the amphitheatre

B. Details of the scene

1. The company as a whole
   a. Position and general appearance
   b. Pastime

c. Dress
(1) General impression
(2) Examples
d. Visages
(1) General impression
(2) Types
2. The commander
a. Build
b. Age
c. Countenance
d. Dress

C. The effect of the whole scene upon Rip, the onlooker

Expository

PRINCIPAL AND INCOME. An important rule for the preservation of property is that the line of distinction which must separate income from principal shall be kept constantly well defined; for if it is necessary to save a portion of the income each year, it certainly cannot be of less importance that the principal, which furnishes the income, shall be free from all confusion and complication which might lead to an encroachment upon and a consequent impairment of it.

In order that this distinction between principal and income may be clearly maintained, it is necessary to consider what ought properly to constitute principal and what income. The dictionary gives the following definitions, — Principal: property or capital as opposed to interest or income; a sum of money on which interest accrues or is reckoned. Income: the amount of money coming to a person or corporation within a specified time or regularly, whether as payment for services, interest, or profit from investment; revenues. For practical purposes these definitions, unless

materially modified, will prove to be unsatisfactory; for to the wise investor interest will very often accrue on money which is income as well as on that which is principal, and no careful person will be willing to regard all kinds of profit from investment as income. Definitions which will be found much more serviceable to investors are these: All money which is regularly received either for the use of property or as compensation for services is income: all other property is principal. Thus rents, interest, dividends, royalties, annuities, salary, wages, commissions, professional fees, regular returns from business, are to be regarded as income; while capital, gifts, legacies, devises, unusual profits from investments, and savings from income are to be accounted as principal.

In general it may be said that that which is purchased with principal is still principal in another form, and similarly that which is purchased with income continues to be income. Whatever is of a permanent nature may be considered as principal, while perishable objects which must be consumed and replaced are to be regarded as income. The houses in which we live are parts of our principals because they were purchased with parts of our principals and are of a permanent nature; but the furniture which is in the house may well be regarded as income, because it will eventually become antiquated and worn out and will have to be replaced.

Since regularity or uniformity of income, at least so far as the possibility of decrease is concerned, is a consideration of so great importance, an excellent guide to the distinction between principal and income will be this very quality of regularity. If, therefore, a profit is received which is unusual, occasional, or which the possessor cannot reasonably expect to receive regularly, it must be regarded as a part of the principal. If we purchase a house for five thousand dollars and sell it for six thousand, the profit of one thousand dollars, as well as the original purchase price, is principal. If we buy

Government bonds and sell them at a profit of five hundred dollars, this profit is principal, not income. If we find fifty dollars in the street, it should become a part of our ever-growing principal, because we cannot depend upon finding that amount regularly each year. If we buy a horse and carriage for our own use, they should be purchased with income, and they will remain income for this reason and also because they are not of a permanent nature; but if we sell them at a profit the profit becomes principal because we cannot expect regularly to repeat the operation.

The suggestions which have been made for the distinguishing between principal and income appear to be in all respects sufficient. The necessity that such distinctions shall generally favor the principal is, however, so important, that to the suggestions which have already been offered may be added another to the effect that whenever serious difficulties in making the distinction shall arise, and investors shall find themselves in quandaries, the most advantageous solution of the problem will be that which will place the doubtful items to the credit of the principals.

JOHN HOWARD CROMWELL: *The American Business Woman.* (Adapted)

I. Purpose: To draw distinctions between *principal* and *income* for the sake of preventing impairment of principal

II. Plan:

A. Introduction

Statement of purpose

B. Body

1. Definitions

a. Usual definitions of

(1) Principal

(2) Income

b. More serviceable definitions of
(1) Income
(2) Principal

2. Distinctions in property based upon
a. Means of purchase
b. Permanency of thing purchased

3. Distinctions based upon regularity
a. Classification of irregular profit as *principal*
b. Classification of regular profit as *income*

C. Conclusion:
Importance of placing doubtful items to the credit of the principal

ARGUMENTATIVE

There are various ways of playing football, most of them good. It is the present American intercollegiate game that is not good. This game has been fashioned out of the old Rugby scrimmage by a process of militarizing. Two rigid, rampart-like lines of human flesh have been created, one of defense, the other of offense, and behind the latter is established a catapult to fire through a porthole opened in the offensive rampart a missile composed of four or five human bodies globulated about a carried football with a maximum of initial velocity against the presumably weakest point in the opposing rampart. The "point" is a single human being. If it prove not to have been the weakest to start with, — it can be made such, if the missile be fired times enough. Therein lies the distinctive American contribution to the Rugby game. By allowing players to advance ahead of the ball, the American feature of "interference" has been created, and therewith the "mass play." The process of materialization has been aided by making the ball always, at any given time, the possession of one of the two sides. There is nothing final or ideal about the

present form of the game, nor does it exist by an authority descending out of Sinai. It happens to be what it just now is by virtue of tinkering legislation of the sort that gave us last the profitless quarter back run and changed the field from a gridiron to a multiplication table.

The participants in the game are not players, but cogs in a machine. Each man does one thing over and over. One man does practically all the kicking, two do all the carrying, and the rest keep each to his own specialized pushing. A man may play the season through without having finger or toe against the ball. Weeks of special physical training are necessary before venturing into the game, and once the "season" is over no one thinks of going out to play it for fun, not even the men who have "made the team." In fact, there is no game for the individual to play, it is a body of evolutions into which every man of the squad must have been drilled by patient repetitions of the same maneuver in precisely the same relative position to the other members of the squad, — after the manner of chorus girls in the grand ballet. To put it briefly, American intercollegiate football is a spectacle, and not a sport. If the element of "gate money" were removed, the whole thing would vanish away — in season as well as out of season.

The game is to be judged, therefore, in the present situation, not from the point of view of college sport and physical culture, but from that of the query, Is it desirable, in the interest of institutional solidarity or "college spirit," to maintain such a spectacle? It has been unmistakably determined that the public is glad to lend financial support in the form of admission fees to the maintenance of the spectacle; shall a few stout men in each of our universities lend themselves to the gratification of this public taste?

Only a few are needed. In the ten years from 1892 to 1902, at the University of California, only seventy-five different men made the team as players or substitutes out of

four thousand or more different male students during that time in attendance. As a player generally holds on for three or four years, seventy-five men, with a certain number of hopeless candidates as background, will suffice for the proposed task in any decade.

A better solution, in my opinion, is to return from the spectacle to the sport; take off the headgear and the nose-guards, and the thigh-padding and the knee-padding, and introduce the Association game for light men and runners, — indeed, for the average man, — and the restored Rugby, perhaps with its Australian modifications, for the heavier and more vigorous men. Then let the student mass descend from its enthronement in sedentary athletics on the bleachers, and get health and fun and virility out of the heartiest and manliest of our sports.

BENJAMIN IDE WHEELER: In Review of Reviews 23:71.

OUTLINE OF PRESIDENT WHEELER'S ARGUMENT

Resolved, That we should give up the present game of football and resort to the Rugby game.

I. Purpose: To prove that football, as it is now played, is a spectacle and not a sport

II. Plan:

A. Introduction

There are various differences between the American game and Rugby football, the American innovation being "interference" and "mass play."

Special Issue: The American game is not true sport.

B. Brief proper

1. The participants are not players but mere cogs in a machine, for

a. Each man has but one thing to do over and over through the entire game; for example,

A "guard" may go through a whole season doing nothing but push without having finger or toe on the ball.

b. The one thing each player does, requires no individuality, for

He is trained with the others most patiently beforehand after the manner of chorus girls in the grand ballet.

2. American football does not promote general physical culture or develop college spirit, for

a. The game is played largely for the gate receipts of a public glad to pay a price to see a spectacle, for

The players have no satisfaction in the game for itself.

b. Only a few have any opportunity to enter into the game; for example,

At the University of California between 1892 and 1902 only 75 out of 4000 or more had the training of the game.

C. Conclusion

American football can be made a game for all by a "return from the spectacle to the sport."

APPENDIX C

ABBREVIATIONS AND CONTRACTIONS

1. Commercial Terms

@.....at
%; acct. . .account
A 1.....first class
ad.; advt. .advertisement
agt. .....agent
A.M. . . .(*Ante Meridiem*) forenoon
amt. .....amount
ans. .....answer
art. .....article
Av.; Ave. .Avenue
bal. .....balance
bbl. .....barrel
bdl. .....bundle
B/E.....Bill of Exchange
B/L, B—L, B. L. . . .bill of lading
bldg. .....building
Bros.....Brothers
B/S.....bill of sale
bu.....bushel
bx.....box
c.; ¢.....cent, cents
C. B.....cash book
c. c.....cubic centimeter (In Bureau of Chemistry written CC)
chgd.....charged
c. i. f.....cost, insurance, freight
ck.....check
clk.....clerk
c/o.....care of
C. O. D., c. o. d. . . .cash (or collect) on delivery
com. .....commission [countant
C.P.A.....certified public ac-
Cr.....creditor
cwt.....hundredweight
D. B.....day book
dept. .....department
dft. .....draft
dis.; disct..discount
dist. .....district
div. .....dividend, division
do.....ditto, the same
dol. .....dollar
doz. .....dozen
Dr.....debtor
ea.....each
E. E.....errors excepted
e. g.....for example
etc.; etc...and so forth (See &c)
Exch.....Exchange
Ex. Com. .Executive Committee
exp. .....express, expense
Fahr.....Fahrenheit
fgt. or frt. freight
fig. .....figure
F. O. B., f. o. b. . . .free on board
F. O. R. . .free on rails
ft. .....foot, feet
gal. .....gallon
G. F. A....General Freight Agent
G. P. A....General Passenger Agent
gr. wt.....gross weight
grs.....grains
hhd. .....hogshead
h. p.....horse power
hrs. .....hours
ib.; ibid...in the same place
id. .....the same
i. e.....that is
in.....inch, inches
Inc.....incorporated
ins.....insurance
inst.....(*instant*) present month

int.....interest
inv.....invoice
I. O. U....I owe you
kg.....keg
lb.....pound
L/C.....Letter of Credit
L. S.....(*locus sigilli*) place of the seal
£, s, d....pounds, shillings, pence
Ltd.....Limited
M.....(*Meridies*) noon
M.....Thousand
max.....maximum
mdse.....merchandise
memo.....memorandum
mfg.....manufacturing
mfr.....manufacturer
mgr.....manager
MS(S)....manuscript(s)
N. B.....take notice
No.....number
O. K.....All correct
oz.....ounce
p., pp.....page(s)
payt.....payment
pcs.....pieces
pd.....paid
per cent;% by the hundred
pkg.....package
P.M... (*Post Meridiem*) afternoon
P. O.....Post Office
pr.....pair
pro tem. (*pro tempore*) for the time
prox.....(*proximo*) next month
P. S.....postcript
rec'd, recd.....received
rec't, rect.....receipt
ref.....reference
R. F. D...Rural Free Delivery
R. R.....railroad
S/D.....sight draft
sq.....square
S. S.....steamship
Supt.....superintendent
T.....ton
Tonn.....tonnage
ult.....(*ultimo*) last month
V.....five
vs.....(*versus*) against
via.....by way of
viz.....namely
vol.....volume
W/B.....way bill
wk.....week
yd.....yard
&.....and
&c.....and so on
Used for "number" before a [numeral

2. *Titles*

Adjt.....Adjutant
Adjt. Gen. Adjutant General
Adm.....Admiral
Rear Adm. Rear Admiral
Aldm.....Alderman
Amb.....Ambassador
Asst.....Assistant
Atty.....Attorney
Brig. Gen..Brigadier General
Capt.....Captain
Capt. Gen. Captain General
Col.....Colonel
Com.....Commander, Commodore
Corp.....Corporal
Cor. Sec...Corresponding Secretary
Dr.....Doctor
Esq.....Esquire
Gen.....General
Gov.....Governor
Hon.....Honorable
Insp.....Inspector
Insp. Gen..Inspector General
J. P.....Justice of the Peace
Jr. or Jun..Junior
Lieut.....Lieutenant
Lieut. Gen.Lieutenant General
Lieut. Gov.Lieutenant Governor
Maj.....Major
Maj. Gen..Major General
M. C.....Member of Congress
Messrs....Messieurs
Mlle.....Mademoiselle
M. P.....Member of Parliament
Mr.....Mister
Mrs.....Mistress

Pres.....President	Sec.....Secretary
Prof.....Professor	Serg.....Sergeant
Prov.....Provost	Serg. Maj..Sergeant Major
Q. M.....Quartermaster	Sol.....Solicitor
Rec. Sec...Recording Secretary	Sr.....Senior
Rev.....Reverend	Treas.....Treasurer
Rt. Hon...Right Honorable	Vice Pres..Vice-President
Rt. Rev...Right Reverend	Visc.....Viscount

3. Degrees, Honorary Titles, Etc.

A.B. or B.A.....Bachelor of Arts
A.M. or M.A.....Master of Arts
B.C.L.....Bachelor of Civil Law
B.D.....Bachelor of Divinity
B.LL. or LL.B.....Bachelor of Laws
B.Litt. or Litt.B.....Bachelor of Letters
B.Ph. or Ph.B.....Bachelor of Philosophy
B.S.....Bachelor of Science
C.E.....Civil Engineer
D.C.L.....Doctor of Civil Law
D.D.....Doctor of Divinity
D.D.S.....Doctor of Dental Surgery
D.Sc.....Doctor of Science
D.V.M. or M.D.V.....Doctor of Veterinary Medicine
E.E.....Electrical Engineer
F.G.S.....Fellow of Geological Society
F.R.G.S.....Fellow of the Royal Geographical Society
F.R.S.....Fellow of the Royal Society
F.R.S.A.....Fellow of the Royal Society of Arts
F.S.A.....Fellow of the Society of Arts
Litt.D.....Doctor of Literature
LL.D.....Doctor of Laws
M.D.....Doctor of Medicine
M.E.....Mining or Mechanical Engineer
Mus.D.....Doctor of Music
Ph.D.....Doctor of Philosophy

4. States and Territories of the United States

Ala.....Alabama	Ga.....Georgia
Alas.....Alaska	Guam.....(not abbreviated)
Ariz.....Arizona	H. I.....Hawaiian Islands
Ark.....Arkansas	Ida.....Idaho
Cal.....California	Ill.....Illinois
Colo.....Colorado	Ind.....Indiana
Conn.....Connecticut	Ia.....Iowa
C. Z.....Canal Zone	Kan.....Kansas
D. C.....District of Columbia	Ky.....Kentucky
Del.....Delaware	La.....Louisiana
Fla.....Florida	Mass.....Massachusetts

Me.	Maine
Md.	Maryland
Mich.	Michigan
Minn.	Minnesota
Miss.	Mississippi
Mo.	Missouri
Mont.	Montana
Neb.	Nebraska
Nev.	Nevada
N. C.	North Carolina
N. Dak.	North Dakota
N. H.	New Hampshire
N. J.	New Jersey
N. Mex.	New Mexico
N. Y.	New York
O.	Ohio
Okla.	Oklahoma
Ore.	Oregon
Pa.	Pennsylvania
P. I.	Philippine Islands
P. R.	Porto Rico
R. I.	Rhode Island
Samoa	(not abbreviated)
S. C.	South Carolina
S. Dak.	South Dakota
Tenn.	Tennessee
Tex.	Texas
Ut.	Utah
Vt.	Vermont
Va.	Virginia
Wash.	Washington
W. Va.	West Virginia
Wis.	Wisconsin
Wyo.	Wyoming

5. Names of Railroads

In abbreviating the names of railroads, use the initial letters; for example, Lehigh Valley Railroad, L. V. R. R. However, these exceptions must be noted: Ft. for Fort; St. for Saint; Ste. for Sainte; S. W. for Southwestern; N. E. for Northeastern. For example, Minneapolis and St. Louis Railroad, M. & St. L. R. R.

When the name of a state occurs at the end of the name of a railroad, use the regular abbreviation for the state; for example, St. Louis Southwestern Railway Co. of Texas, St. L. S. W. Ry. Co. of Tex.

The Maine Central Railroad is abbreviated Me. C. R. R. to distinguish it from the Michigan Central Railroad, M. C. R. R.

Grammar Practice

ORAL EXERCISES

1. What were you and (he, him) talking about?
2. He said that Frank and (we, us) might go.
3. He permitted Frank and (we, us) to go.
4. Are you sure that the man who called was not (he, him)?

5. May Frank and (me, I) be excused?

6. Boys like (they, them) are considered reliable.

7. He gave the money to those (who, whom) he thought could invest it to advantage.

8. (He, him) and his sisters, they said, would be invited to attend the lecture.

9. (He, him) and his sisters I invited to the lecture.

10. No one went but William and (we, us) who have reported.

11. I knew the clever man of whom they were speaking to be (he, him).

12. You enjoy dancing more than (she, her).

13. The duties of the new president (was, were) read aloud.

14. Of the two boys, I think you will like John better than (he, him).

15. (Has, have) either of you two boys a pencil?

16. If it had been (he, him), would the result have been the same?

17. Tom was allowed to play with (whoever, whomever) was honest and fair.

18. A good race was won by Tom and (he, him).

19. If you could choose, (who, whom) would you prefer to be?

20. No one could be (so, as) cautious as (he, him).

21. (Who, whom) did you consider Arthur's best friend?

22. Every public school boy had (his, their) own battles to fight.

23. (Who, whom) do you consider the most admirable character in "Julius Cæsar"?

24. All but three of the candidates (were, was) confident of victory.

25. Every one of the candidates (was, were) confident of victory.

26. Do you approve of (us, our) going to Washington?

27. They knew the ghosts to be (we, us) at the masquerade.

28. Do permit Margaret and (I, me) to accompany you.

29. These are the men (who, whom) I felt confident were his companions.

30. Think of (Peter's, Peter) asking such an absurd question!

31. There is no excuse for any (girl, girl's) laughing.

32. Are you very sure it was not (we, us)?

33. These are the children (who, whom) I know are blameless.

34. How many (was, were) at the meeting?

35. (There's, there're) the wagons.

36. (Who, whom) did you say was appointed his guardian?

37. I do not know (who, whom) to go to for advice.

38. Imagine (his, him) saying that!

39. No one but George and (I, me) (was, were) absent.

40. He was (some, somewhat) careless.

41. After a little guessing, we decided that it was (he, him).

42. They believed the burglar to be (he, him).

43. She was more cowardly than (he, him).

44. The officer forbade (George, George's) going.

45. My friend, (who, whom) I hoped would win, lost the race.

46. The cashier (who, whom) we suspected proved himself to be honest.

47. He suggested an excellent plan to Fred and (me, I).

48. Why do you object to (me, my) being here?

49. How should you like to be (she, her)?

50. I fully expected the costumer to be (he, him).

51. Please let Walker and (I, me) go to the lecture.

52. (Who, whom) was I believed to be?

53. There sat Mary and (I, me).

54. He told me (who, whom) he wished to appoint.

55. Marie is more studious than (we, us).

56. Every pupil should bring (his, their) own books to class.

57. We knew the agent was (he, him).

58. The agent was known to be (he, him).

59. The services of a new leader (has, have) been obtained.

60. The effect of his lectures (has, have) been to make people read.

61. The result of the recent strikes and other labor troubles (was, were) very serious.

62. Mr. Brown, with his wife, two sons, and several friends, (has, have) gone to Philadelphia.

63. Either she or we (is, are) going.

64. He will employ (whoever, whomever) is best fitted for the work.

65. (Whoever, whomever) you decide to be the right one, will have the place.

66. "Here's a book." "(Who, whom) for?"

67. Many a girl has used (her, their) opportunities; many a boy, too, has made (his, their) way by seizing every chance that presented itself.

68. You have made the mistake; for it could not by any chance have been (she, her).

69. The vacancy was filled by Mr. Jones, (who, whom) the manager said ought to be promoted.

70. The vacancy was filled by Mr. Jones, (who, whom) the manager thought worthy of promotion.

71. Send (whoever, whomever) you will.

72. Is it (we, us) you accuse?

73. Let (he, him) that is sinless be the first to chide us.

74. I used to visit (she, her) and her mother every time.

75. They do not notice (we, us), boys at all.

76. I am wondering (who, whom) to depend on here.

77. That was (I, me) you saw last week.

78. I can't believe that athletic youth is (he, him).

79. She scolded Jane and (me, I).

80. You may write to (whoever, whomever) you please.
81. It seemed to be (they, them) this time.
82. We seemed to be (they, them) in my fancy.
83. They sent cards to all (who, whom) they thought would accept.
84. He can skate better than (she, her).
85. If I (was, were) he, I should go.
86. If he (was, were) a friend of Johnson's, that would alter the case.
87. He (don't, doesn't) know any better.
88. I wish I (was, were) there too.
89. (Who, whom) did you do that for?
90. It could not have been (we, us).
91. That is to be a matter between you and (I, me).
92. He went with Frank and (I, me).
93. Let you and (I, me) do that.
94. He is the man (who, whom) I invited.
95. You are the one (who, whom) I want for the position.
96. He asked Tom and (I, me) to go.
97. Everyone of us (is, are) ready.
98. He has (laid, lain) his coat aside.
99. It was difficult for him (to thus economize, to economize thus).
100. He (sits, sets) great store by physical exercise.

APPENDIX D

I. SALES TALKS

Sales Talks Dealing with Subjects of General Interest

Note to the Teacher: The pupil should study the commodity in its relation to the kind of customer for which it was made. He should give careful attention to the selection and the arrangement of selling points, modifying these essentials to suit the mental makeup of his customer.

	COMMODITY	CUSTOMER
1.	Flavoring extract	Housewife
2.	Life insurance	Man with a family
3.	Encyclopedia	Professional man
4.	Three-in-one oil	Mechanic
5.	Automobile truck	Wholesale grocer

Sales Talks Dealing with Subjects of Commercial Interest

	COMMODITY	CUSTOMER
1.	Typewriter	A beginner
2.	Cash register	A country storekeeper or the proprietor of a large retail store
3.	"The One Dollar Boston Pencil Sharpener"	An office man
4.	A dictograph	An old-fashioned business man
5.	A duplicating machine	A man carrying on a small business which requires many varieties of form letters

Sales Talks Dealing with Technical Interests

	COMMODITY	CUSTOMER
1.	A storage battery	A motorist
2.	A Knight motor	A poppet valve motor car owner
3.	An electric vacuum cleaner	A busy housekeeper
4.	An electric iron	The possessor of an efficiency kitchen
5.	A Mazda lamp	Country storekeeper

Sales Talks Dealing with Subjects of Farming Interest

	COMMODITY	CUSTOMER
1.	Electric milking apparatus	A modern farmer
2.	Starret tools	A modern farmer
3.	Bread maker	A busy farmer's wife
4.	Flash light	A farmer devoted to a lantern
5.	Corn harvester	A mechanical farmer

Sales Talks to Illustrate the Effect of the Customer upon the Salesman's Methods

	COMMODITY	CUSTOMER
1.	An automobile	A man who understands a car
2.	The same as 1	A woman
3.	The same as 1	A man and his wife who have owned a car before
4.	The same as 1	A doctor
5.	The same as 1	A farmer

II. SUBJECTS DEALING WITH VOCATIONAL INTERESTS

Long Compositions

1. The Bessemer process. 2. The advantages of the "hot blast" in the cheap production of iron. 3. The advantages resulting from the invention of the "regenerative furnace" in the manufacture of iron. 4. The benefit to the world from the invention of cheap steel. 5. Early history of iron. 6. Causes for America's lead in the 20th century in the production of iron and steel for manufacturing purposes. 7. The new steels and their significance. 8. The various sources of heat in the smelting of iron. 9. The use of the Bessemer Converter. 10. What the iron industry owes to the invention of Henry Cort. 11. Description of our forge shop. 12. The dependence of various professions upon the manufacture of steel. 13. The life and work of Bessemer. 14. The use of the electric furnace in the making of steel. 15. The growth of the iron and the steel industry. 16. The making of iron or steel castings. 17. Wire-making. 18. How wire is made into ropes. 19. The making of nails. 20. Styles and methods of jewel setting. 21. The making of an Ingersoll watch. 22. Trend in the construction of modern automobiles. 23. Cost of horse versus motor trucks. 24. Various kinds of automobile lamps. 25. The qualities of an efficient chauffeur. 26. The evolution of the rubber tire. 27. Kerosene as fuel for engines. 28. The principle of the wireless. 29. The use of electricity in medicine. 30. The Nernst electric lamp. 31. Electroplating. 32. Electric motors and dynamos. 33. Electric engines. 34. Electric fireless cookers. 35. Lights of lighthouses. 36. Evolution of modern searchlights. 37. The growth of the insurance business in the United States. 38. Various kinds of roofing. 39. How to protect an invention. 40. Methods of marketing a new invention.

41. The manufacture of files. 42. The manufacture of saws. 43. The manufacture of pens. 44. The manufacture of type. 45. The manufacture of Springfield rifles. 46. The manufacture of automatic pistols. 47. The Edison record disc. 48. Punch and die work. 49. The systems of gearing (spur, spiral, bevel, and worm). 50. Automatic screw machine. 51. Belt, rope, and chain transmissions. 52. A floating dock. 53. Strength of materials in bridge construction. 54. Principles of steam engine construction. 55. Principles of gas engine construction. 56. Principles and use of water turbine. 57. Locomotive design. 58. Steam boilers. 59. Flat turret lathe: its importance in machine building. 60. Army aeroplanes. 61. Balloon torpedoes. 62. Guns for firing upon air craft. 63. The mechanism of a disappearing gun. 64. Naval aeroplanes. 65. The work of the world's great aviators. 66. Improvements in railway service. 67. Description of the first engine. 68. A comparison of the first engine with a modern "iron horse." 69. Cinematographic advertising in the railroad business. 70. The process of making blotter corners. 71. How to draft a pattern. 72. How to run a Singer sewing machine. 73. The making of a reed basket. 74. Making, covering, and lining a buckram frame. 75. From a buckram frame to "a creation!"

Short Compositions of Interest to Boys

1. Explain the difference between a block plane and a jack plane, indicating the kind of work for which each is used. 2. Explain the process of sharpening a plane-iron, pointing out the difficulties to be overcome. 3. Describe three or more hand tools used in woodturning. 4. Describe three types of wood-cutting saws. 5. The planing of wood (purpose, method, kind of planes used). 6. Saws; kinds and uses. 7. Explain the operation of turning a napkin ring. 8. Explain the operation of turning a plain cylinder. 9. The

grinding and sharpening of lathe chisels. 10. Wood polishing in the lathe. 11. The effect of sulphur in iron ore. 12. The advantages of silicon in iron ore. 13. The distinctive peculiarities of the three kinds of iron — cast iron, wrought iron, and steel. 14. The old way of manufacturing steel. (One paragraph.) 15. The manufacture of "open-hearth steel." 16. The making of crucible steel. 17. The uses of crucible steel. 18. Methods of removing gangue from iron ore. 19. The disadvantages of the old iron rail. 20. The advantages of the steel rail. 21. The use of petroleum in treating roadways. 22. The advantages to a community of a "clean-up week." 23. The business advantages of having automobilists pass through towns. 24. Another view — the wear and tear on country and town roads.

Short Compositions of Interest to Girls

1. How to make a French knot. 2. How to make a buttonhole. 3. Featherstitching. 4. How foods are preserved. 5. How to sterilize a jar. 6. Why we knead bread. 7. How to put enamel upon a copper pin. 8. How to saw out a design in copper. 9. How to set a table. 10. The making of a French seam. 11. How to whip on lace. 12. Building a range fire. 13. Thrift in planning meals. 14. Smocking. 15. Picture hanging. 16. How to make a bed. 17. The difference between hemming and facing. 18. Protection of woolen goods and furs from moths. 19. Closing a house in summer. 20. Closing a house in winter. 21. Butter making. 22. How to "set up" for knitting. 23. The care of a window garden. 24. How to launder lace curtains. 25. Directions for hemstitching.

The marks used by proof-readers

THE PROOF-READER'S SIGNS

No ¶	No new paragraph.
Run in	Let there be no break in the reading.
¶	Make a new paragraph.
✓ ✓ ✓	Correct uneven spacing of words.
ꝺ	Strike out the marked type, word, or sentence.
Ꝺ	Reverse this type.
#	More space where caret ∧ is marked.
‿	Contract the spacing.
⁀	Take out all spacing.
⌈	Move this to the left.
⌉	Move this to the right.
⌐	Raise this line or letter.
⌙	Depress this line or letter.
‖	Make parallel at the side with other lines.
□	Indent line an em.
⫰	Push down a space that blackens the proof.
×	Change this bruised type.
w.f.	Change this faulty type of a wrong font.
tr.	Transpose words or letters underlined.
l.c.	Put in lower-case, or small letters.
s.c.	Put in small capitals.
caps.	Put in capitals.
⸌	Insert apostrophe. Superior characters are put over an inverted caret, as ⸌ ⸌ ⸌ ⸌, etc.; for inferior characters the caret is put in its usual position, as in ₁.
rom.	Change from italic to roman.

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The marks used by proof-readers

ital.	Change from roman to italic.
⊙	Insert period.
,/	Insert comma.
;/	Insert semicolon.
:/	Insert colon.
-/	Insert hyphen.
/—/	One-em dash.
/$\frac{2}{—}$/	Two-em dash.
⁀	Take out cancelled character and close up.
Qu. or *?*	Is this right? See to it.
∧	Insert letter or word marked in margin.
||||	Hair-space letters as marked.
Stet	Restore crossed-out word or letter.
....	Dots put below the crossed word mean: Cancel the correction first made, and let the types stand as they were.
⁀	Over two or three letters. Change for the diphthong or for a logotype, as *æ*, *ffi*.
≡	Straighten lines.
////	Diagonal lines crossing the text indicate that the composition is out of square.

Out, see copy. Here is an omission; see copy.

Corrections or textual improvements suggested to the author should be accompanied by the interrogation-point and be inclosed in parentheses or "ringed," as (*tr.* / *?*) or (ℑ / *?*).

Corrections should always be made in the margin, and never in the text; faults in the types or text to be indicated only by light pen marks.

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APPENDIX F

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